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BLOOD TYPES

Japan's Answer to
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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.



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— V.P. Simmons



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MANGAJIN welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065-1119. Fax: 404-590-0890
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J-League

Imagine my delight when I, a soccer fan as well as a Japan enthusiast, came across your J-League special [Mangajin #39]. I had double the excitement reading it, because I watch a weekly program that has international soccer news, including J-League highlights. Due to my lack of familiarity with the teams and the league's format, my interest was no more than passing. Now that I know who the teams are (and what their club badges look like), I'll probably follow it more closely and maybe even become a サポーター (sapōtā).

BRYAN SMITH
Lindenwold, NJ

Ozomashii Update

In response to the query about the word "ozomashii" and why it doesn't appear in many Japanese-English dictionaries [Mangajin No. 38], in my (limited) experience with dictionaries, I've found that words that aren't commonly used usually don't appear in dictionaries. It does, however, appear in my *Obunsha's Comprehensive Japanese-English Dictionary*. Some Japanese people I've talked to say that *ozomashii* is a high-level vocabulary word (maybe akin to an SAT word in the US) so that would fit well with [“Calvin and Hobbes” author] Bill Watterson's habit of having his characters use difficult words. I myself prefer *mukatsuku*, which also means “disgusting.” It's actually a verb, but can also be used as an adjective. Anyway, that's my two cents.

HOWARD CHENG
Saitama-ken, Japan

Helpful format

I really enjoyed “Warau Sērusuman” and the interview with its creator, Fujiko

Fujio (A) [Mangajin No. 36-37]. Not only is the subject of the interview interesting, but it has also been great reading practice for me as I read the Japanese text and then try to translate it myself before reading the corresponding English. Please include more interviews in this format in future issues.

CHRIS JENNER
Lahaina, HI

English translations?

I'm into most manga, but some of the titles featured in *Mangajin* have turned into my absolute favorites. Do you know where I could find them in English or at least with furigana?

ABEBE POWERS
Fairfield, CA

Very few of the manga featured in the pages of *Mangajin* are available in English. This is, to a certain extent, intentional. The general US market for English translations of manga is centered more on sci-fi, and readers tend to be fairly young. The average *Mangajin* reader, however, is 36 years old, and is a business/technical professional (50% have an advanced degree). One of the goals of *Mangajin* is to bring some of the better manga material to the attention of people who wouldn't otherwise have access to this “ultimate manifestation” of Japanese pop culture.

That having been said, some of the material from *Mangajin* that is available in English includes *Ginga Tetsudō* (better known in English as *Galaxy Express 999*; featured in *Mangajin* No. 6-10), *Urusei Yatsura* (*Mangajin* No. 7-9), and *What's Michael?* (a semi-regular feature, most recently seen in No. 40). There are plenty of other translated manga, however, often available at your local comic book retailer. You might also want to contact *Viz Comics*, which deals with Japanese manga and animation (415-546-7073, ext. 27). *Dark Horse Comics* is another well-known publisher of translated manga.

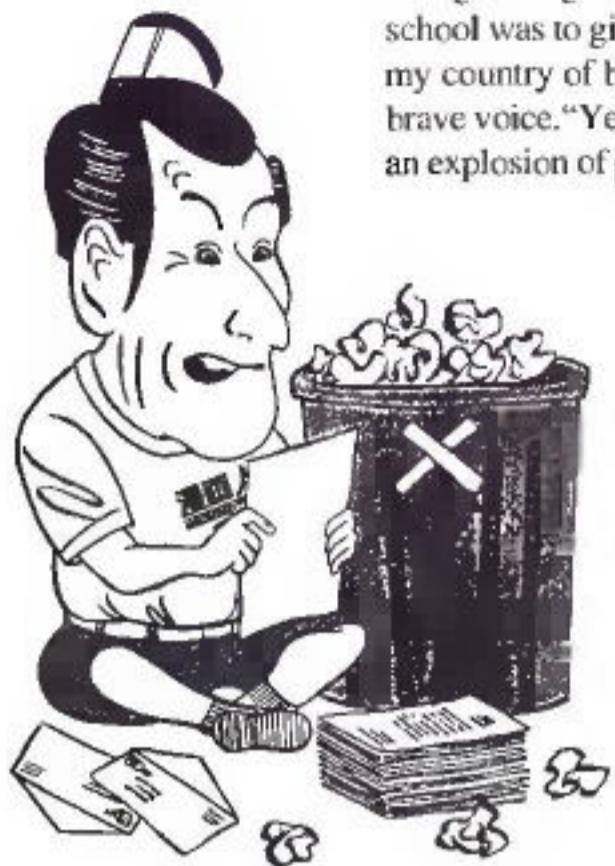
Manga with furigana over the kanji to assist reading is usually limited to material for children or young adults. Browsing at your Japanese bookstore is a good way to find these titles.

A name not fit for a dog

Being an English-language teacher of very recent vintage, one of my first duties on arriving at my base school was to give a self-introduction to a group of 46 girls. Having blustered through my piece about my country of birth, Ireland, I asked if anybody had any questions. "Have you a pet?" piped up one brave voice. "Yes," I answered. "I have a dog named Wispa." With this, the class ignited and there was an explosion of giggles. My attempts to explain that "Wispa" is the name of a candy bar in Britain and Ireland, much like "Kit-Kat" or "Snickers," fell on deaf ears.

It transpires that "Wispa" (or "Whisper") is one of the most popular brands of sanitary towels in Japan. Think of it in terms of someone calling a dog "Tampax!" Much as I love that little black and white mongrel, her name will never again be mentioned in my self-introduction.

BRIAN HUDNER
Kagoshima-ken, Japan

**Turn myself in**

In 1990 I was attending an international conference in Changsha, Hunan, China. Among the many distinguished participants was a Dr. Yamada, who enjoyed this bloop as much as the rest of us. Late in the evening and fatigued by virtual round-the-clock meetings and presentations, someone said he was going to turn in. Dr. Yamada then announced, "I'm going to turn myself in," rather than "I'm going to turn in, myself," illustrating how the misplacement of a single phonological morpheme changes the meaning utterly.

CHARLES POTTS
Walla Walla, WA

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未知案内

Michi Annai

"Guide to the Unknown"

The Japanese language, rich with homonyms, is a copywriter's (and punster's) dream come true. Here, clever use is made of the homonyms 道 (*michi*, "street/route/way") and 未知 (*michi*, "[the] unknown") to create a title for this Sears-like catalog published by Mutow, Inc.

道案内 (*michi annai*) is a common expression that literally means "guide (案内, *annai*) to the way (道, *michi*)."
In spoken Japanese, it is often used with *suru* (*michi annai o suru*) to mean "show around/act as a guide"; in written form, it is commonly seen as a heading for maps or directions—in guide books, as part of a magazine feature on a particular shopping area, enclosed with a party invitation, etc.

By replacing 道 with 未知, Mutow changes the meaning to something like "a guide to all sorts of unknown things"—a fitting, if somewhat lofty, name for a catalog.

Thanx to: SSKC



Thanx to: SSKC

チョコミント

Chokominto

ChocoMint

Chocolate and mint—a match made in heaven. Or at least Meiji, the makers of *ChocoMint* candy, would like you to think so. In this ad, they have cleverly substituted kanji for the katakana with which the English-derived word *choco* (チョコ, short for チョコレート, *chokorēto*, "chocolate") is normally written, making it into a typical girl's name: Chiyoko* (千代子). The same thing is done with the word *minto* (ミント, "mint"—also derived from English), making it into a somewhat less typical but still recognizable boy's name: Minto (民人).

Naka ga ii (仲が良い) means "get along well/be close," so 千代子と民人は仲が良い (*Chiyoko to Minto wa naka ga ii*) can be translated as "Chiyoko and Minto get on well together"—meaning, of course, "Chocolate and mint go well together."

* In making puns or word plays, the distinction between the two separate kana チヨ (chiyo), and the blended sound チヨ (cho) is sometimes ignored.

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POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

This November 8 cartoon (published on November 7, US time) shows how at least one Japanese viewed Clinton's standing among his people on the eve of mid-term elections in the US.

Clinton's fondness for running is known the world over, and here he is shown in the race of his life. Halfway through his term, the shadow of unpopularity looms large. Every president must cope with a certain amount of unpopularity, but in Clinton's case, the shadow appears poised to overtake him at mid-term elec-

tions—the "turn" of the race.

Indeed, it was clear by November 7 that voters were ready to hand Congress over to the GOP in a show of dissatisfaction with Democratic leadership. Hari Sunao gives a literal rendering of the scenario, with Clinton realizing that his shadow will end up in front of him as soon as he turns around to head back toward the White House—to face another, even more contentious, two years in office.

On Shadow:

不人気

Fu-ninki

Unpopularity

Above Head:

控えめに 後ろ から ついて来る の は
Hikaeme ni ushiro kara tsuite kuru no wa
in moderation/modestly behind from follow (nom.) as for

まあ 仕方ない としても
mā shikata nai to shite mo
well can't be helped even if is
Even if it's true that its following behind modestly
cannot be helped

I can accept its following me modestly from behind,
but ...

Caption:

クルッと回れば 影 が 先に 行く ?!
Kurutto mawareba kage ga saki ni iku ?!
when spin/whip around shadow (subj.) ahead go (?)

まずい なあ
Mazui nā
Bad/undesirable (colloq.)

Will my shadow get ahead of me once I've
made the turn?! This is ba-a-ad.

On Box:

中間選挙 / クリントン政権 折り返し点
Chūkan senkyo / Kurinton seiken orikaeshi-ten
Midway election / Clinton administration turning around point
**Mid-term elections: The Clinton administration's
turning point.**

(Artist) 針 すなお
Hari Sunao (a pen name)

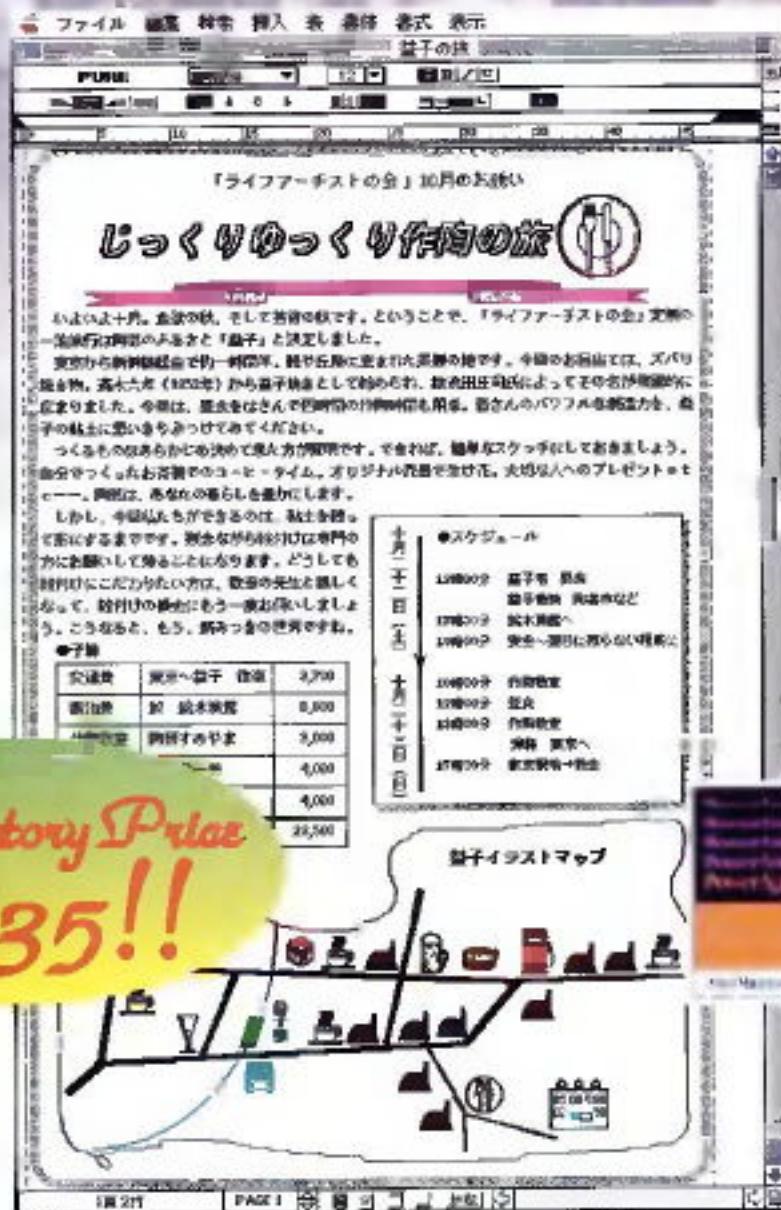


- *tsuite kuru* is formed by combining the verbs *tsuku* ("stick/attach to") and *kuru* ("come") → "follow."
- *shikata (ga) nai*, or *shiyō ga nai*, literally means "there is no way of doing," but idiomatically is used as a sort of shrug of the shoulders: "it can't be helped/there's nothing I/we can do about it," implying that it just has to be accepted.
- *mawareba* is a conditional ("if/when") form of *mawaru* ("to turn"). *Kurutto* is an onomatopoeiac word that combines with *mawaru* to mean "spin around/turn around quickly."
- *rikaeshi-ten*, literally "point of turning/doubling back," refers to the "turn" in a marathon.

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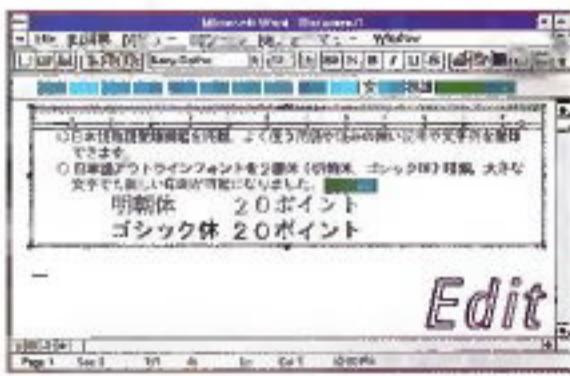
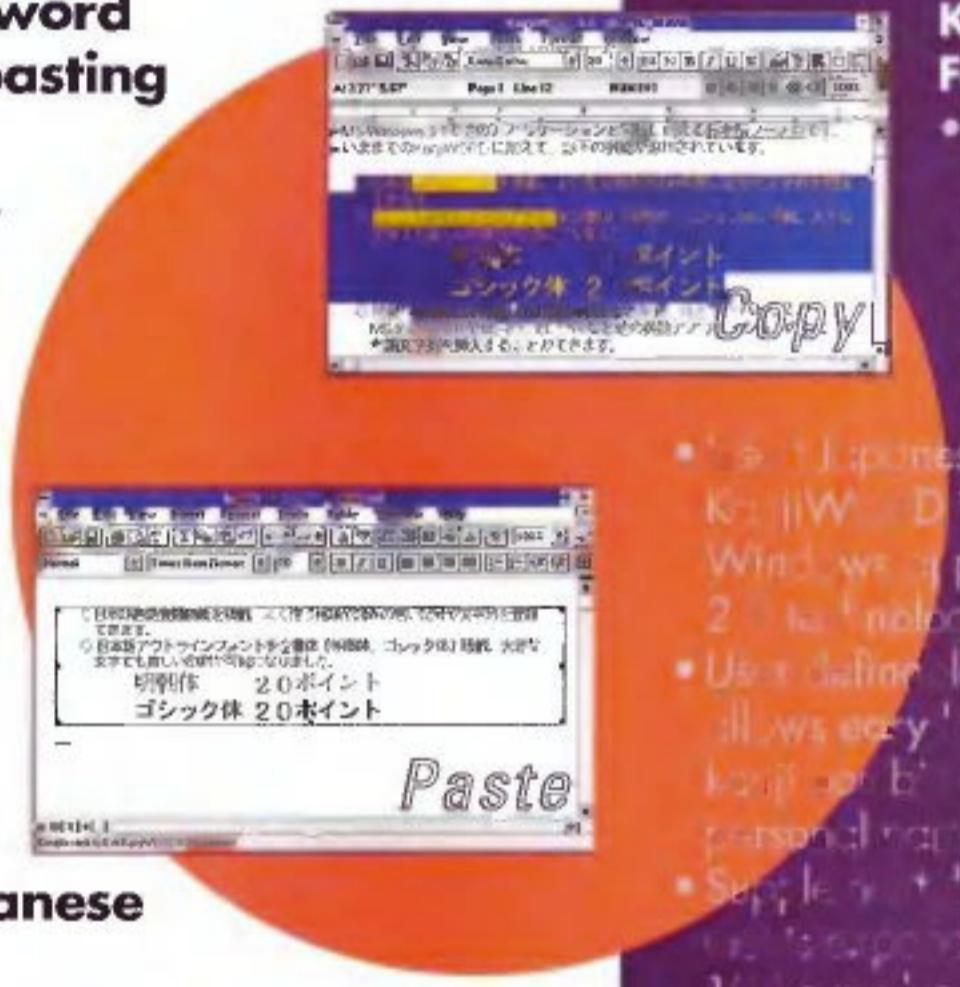
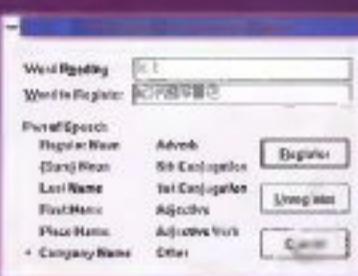
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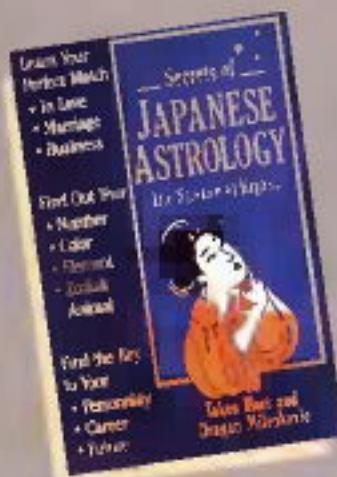
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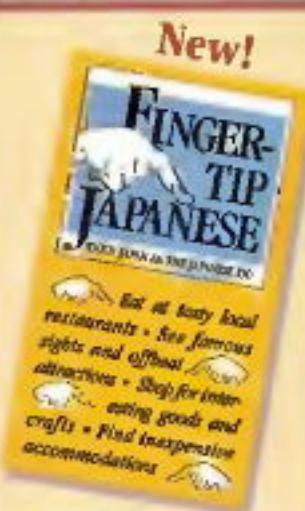
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AB型占い KETSUEKI-GATA

Japan's Answer to "What's your sign?"

by Ann Saphir

What's your blood type? Don't worry, I'm not trying to solicit your bodily fluid for a gravely ill friend; nor is this a survey for a biological study. I just want to know what kind of person you are. Type A, you say? Thought as much—you always have been kind of uptight. And you, you say you've got type O blood running through your veins? Hmm, wouldn't have thought it, but I guess there is a leader somewhere hidden within. And you? What? Don't even try to tell me you don't know . . .

In Japan, everyone knows his or her own blood type, and wants to know yours. Inquiring as to someone's blood type is as commonplace as asking where a person was born, or how many siblings she has, or what kanji she uses to write her name. Indeed, although most *Nihonjin* would not see it this way, blood types are something of a national fixation. Their significance has been debated elsewhere in the world, but nowhere has the topic infiltrated popular culture as it has in Japan. Literally hundreds of books are devoted to the subject, with more than 10 million copies sold.

Like many things that have become distinctively Japanese, the study of blood types, or "groups," originated elsewhere. In 1900, a Viennese scientist by the name of Karl



Landsteiner made a remarkable discovery. When he mixed samples of blood from himself and several colleagues in different combinations, he found that while in some of the mixtures the red blood cells clumped together, in others they did not. From his observations he realized that blood could be divided into three groups (the fourth group was discovered some years later). It was a great breakthrough for medicine—determining which of the four groups (later named A, B, O and AB) a patient belonged to would make transfusions safer than they ever had been. Landsteiner would probably be amused to know that nearly a century later, in Japan, his discovery is being used to help identify matches not only for transfusions, but also for employment, hobbies, friendships and, most important, love.

Conventional wisdom in Japan has it that character, in a very literal sense, runs in the blood. People with blood type A are meticulous in everything they do. Type Bs, on the other hand, are unpredictable, creative types who go their own way but still manage to be liked by most everyone. Type Os are go-getters with an authoritarian streak, and ABs are rational, some say even cold-hearted, individuals.

Obviously, people come in a much greater variety than this, but blood-type enthusiasts take this fact into account, attributing differences in personality among individuals to environment and self-improvement. In the words of blood group guru Nomi Toshitaka, "Blood types are ingredients. How the finished product turns out is up to the cook." There are over 350 books that explain in great detail how to make the most of your blood type, who your best friends are likely to be, and what kind of love prospects you have. Blood types are, in other words, clues to the psyche, a rough system for understanding where people are coming from, and where they are likely to go.

To the uninitiated, this can all sound like a lot of hooey. But a connection between blood type and personality may not be as crazy as it seems. People speak of traits running in families, as in, "Ah, those Blairs, they always were a wild bunch." Many people find that their temperament is very similar to one or the other of their parents. Who is to say whether it is nature or nurture? And if it is nature, why not blood?

Distribution of blood groups in Japan vs. the US

Japan	US
A: 39%	A: 36%
B: 22%	B: 12%
O: 29%	O: 48%
AB: 10%	AB: 4%

Japanese statistics from a 1978 survey of 4.5 million people across all prefectures by Tanaka Katsumi of the Tokyo Medical School of Dentistry; US statistics from the donor base of the American Red Cross Blood Services, Southern Region, 1993 (representative of entire country)

What your blood type says about you

Blood type O

You are self-possessed, a lover of politics, well-dressed, competitive, motivated, realistic yet romantic, and stick with your in-group. Some people find you rather pushy.

Blood type A

You are a perfectionist, sensible, disciplined, stubborn but passive and easily swayed in a group; you would rather be the behind-the-scenes power than the one out in front.

Blood type B

You are very much your own person, hate being told to do things a certain way, are openly emotional, and always into new issues and ideas. Some people think you are selfish and maybe even a bit perverse.

Blood type AB

Word has it that you have a dual personality: you get along well with other people but manage to always keep your distance. You are very rational and critical, and you tire easily of things.

Kawabe Shōko is a clerk at a children's bookstore in Tokyo. Ten years ago she was a member of the Blood Group Research Club (血液型研究会, *Ketsueki-gata Kenkyūkai*) at the University of Tokyo. She and the dozen or so other members undertook such projects as rereading classics and guessing the blood types of the characters therein. Kawabe says she is not particularly interested in blood types today—but she does say she knows the blood types of all her family members, as well as most of her friends, acquaintances, and colleagues.

Kawabe is blood type B, as are most of her friends. "If I am friends with someone, and I think, there is no way this person is blood type A, and then I find out that she is A, I sort of look at her in a different light and wonder if maybe someday we will drift apart." If you met an A blood type person who contradicted your understanding of what a type A person should be, it might seem logical that your belief in blood type as a determinant of personality would waver. Not so for Kawabe. "My image of the blood type A personality would stay the same," she explains. "It would be my image of the person that would change."

In 1985, Kawabe and her group were riding the tail end of a blood-group boom created by Nomi Masahiko's 1971 best-seller *Ketsueki-gata de Wakaru Aishō* (血液型でわかる相性, "What Blood Types Reveal About Compatibility"). Now in its 240th printing, this bible of blood groupings by the former head of the *Ketsueki-gata Ningengaku Kenkyūjo* (血液型人間学研究所, "Research Center for the Study of Human Beings and Blood Types") describes personalities, work situations, family relationships and love scenarios all in terms of blood type. The advice contained therein, and in the dozens

* siblings = (男女の別なく)きょうだい (*danjo no betsu naku*) *kyōdai* • infiltrate = 浸透する *shintō suru*. • clump together = 凝集する *gyōshū suru* • conventional wisdom = 一般通念 *ippan tsūnen* • meticulous = 細かいことにこだわる *komakai koto ni kodawaru* • go-getters = やり手 *yarite* • ingredients = 材料／成分 *zairyō/seibun* • hooey = ばかげた考え方 *bakageta kangae*

What are your strong (and weak) points?

Picky about being neat.....most: A, least: O
 Fashionablemost: O, least: A
 Likely to have an affairmost: B, least: A
 Interested in sexmost: B, least: A
 Dependablemost: O, least: B
 Strong fightermost: B, least: A
 Swayed by giftsmost: B, least: AB

(From *Petit Birthday*, 9/94)

of other books by Masahiko (now deceased) and his son Toshitaka, inform the blood-type consciousness of most Japanese today.

At work, for example, Nomi says to follow the instructions of your type A boss to the letter, but for type AB bosses, "tell them to let you handle it on your own." To parents of type B children who won't do their homework, Nomi suggests showing them the advantages of doing it. To the parents of type A children, he says, "give them a goal to shoot for." "When confessing your love to a person of blood type O," Nomi advises, "make it passionate." To a type B, on the other hand, "tell it straight." If your beloved is an AB, "use a go-between." And when telling a type A of your undying love, he says, make sure you show respect.

Nomi also introduces a basic guide to love-by-blood: ideal pairings include male B, female O; male O, female A; male A, female AB; and male AB, female B. (All books on blood types take only heterosexual pairings into account. According to lesbian activist and writer Kakefuda Hiroko, gays and lesbians "just ignore the male/female bit.")

The question, of course, is why anyone would believe this simplistic view of love and life. The answer is that it's not that simple. Nomi's seminal books give several "variations" for each type of blood: type O variations include "happy," "realistic," "poetic," "obstinate," "poison-tongued" and "loyal." Son Toshitaka is similarly prone to covering his bases: "Blood group A people make very careful, long-term plans, choosing to work in the relatively stable environment of a large company or the civil service . . . Other group A people don't plan much of anything at all." It is hard to argue with reasoning like this.

Many of the books on blood groups rely on similar judicious fence-straddling; others blend selective interpretation of research results with outrageous speculation. Writer Takeuchi Kumiko, in her 1994 book entitled *Chiisana Akuma no Senaka no Kubomi* (小さな悪魔の背中の窓み, "The Dimple in the Little Devil's Back"), recounts the inconclusive results of studies on whether O blood type folks are particularly resistant to syphilis and TB, and the very con-

vincing proof offered in a 1985 *American Journal of Epidemiology* article that O blood types are particularly susceptible to cholera. She then concludes that "people with blood group O are less susceptible to illness," and deduces that this is why they don't hesitate to put themselves in situations which bring them into close contact with others.

All of this is anathema to writer and researcher Matsuda Kaoru, author of "*Ketsueki-gata to Seikaku*" no Shakaishi (「血液型と性格」の社会史, "A Social History of Blood Types and Personality"). Matsuda took a historical approach to the theory that blood type affects personality, publishing his account only after ten years of exhaustive research. His findings shed a new, rather critical, light on research into blood types. In 1910, he notes, a scholar by the name of Emil Freiherr von Dungern made the first connection between blood and personality, arguing that since blood type B is more common in Asians than Caucasians, and animals are mostly type B, Caucasians are higher on the evolutionary scale than Asians. Actually, there are plenty of type A animals (and type B whites), but Dungern's theory made it as far as Japan, where it triggered much debate and eventually led to the country's first blood-type craze in the late 1920s and early 1930s. During this period and beyond, much of Japanese research into blood types was in retaliation against racist blood-type theories emanating from the West, and thus was fairly racist in tone as well. "Racism," Matsuda concludes, "is basic to the theory of blood types."

In truth, the average Hanako's interest in blood types does not extend much beyond wanting to know her compatibility, or lack thereof, with other Japanese. However, potentially racist undertones do persist in much of the literature

What should you do with your life?

A: Your best bets: financial industry, engineering and technical fields, business (desk work). Second choice: social work, medicine, civil service, law.

O: Your best bets: civil service, law, tour arrangement and other service-oriented fields, business (sales). Second choice: journalism, education, social work, art.

B: Your best bets: journalism, biology, ecology, fashion, design. Second choice: service segment, arts, business (planning).

AB: Your best bets: journalism, arts, business (information gathering). Second choice: civil service, law, fashion, design.

From Yoshimasa Suzuki, *Ketsueki-gata Otsukai Handobukku (ofisu hen)* [Blood Type otsukai Handbook for Blood Types (Office Version)]

*picky = 些細なことにうるさい *sasai-na koto ni urusai* • obstinate = 頑固 *ganko* • prone = ~の傾向がある ... *no keikō ga aru* • fence-straddling = 向きを保つこと *ryōritsu o tamotsu koto* • syphilis = 梅毒 *baidoku* • TB (tuberculosis) = 結核 *kekkaku* • epidemiology = 疫学 *ekigaku* • anathema = 大嫌いなもの *daikirai-na mono* • shed (a light) = (光を)当てる / 解明する (*hikari o*) *ateru/kaimei suru* • retaliation = 報復 *hōfuku*

Blood Types and Horoscope

The horoscope/blood type hybrid is a phenomenon unto itself, having spawned a whole genre of books—most of which suggest that blood types slightly enhance or decrease the love prospects that horoscope signs would normally indicate. The following chart gives the compatibility of type O Aries with people of every other possible combination of astrology sign and blood type.

From Morikazu Noshin, *Ketsueki-gaku + Hoshiuranai* (血型+星占い, "Blood Types + Horoscopes")

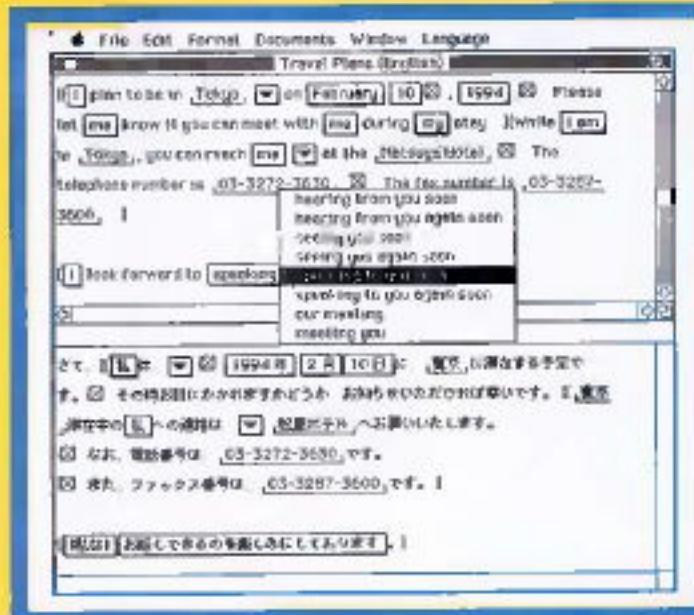
related to blood types. For example, the cover of Takeuchi's book sports a caricature of a kimono-clad Japanese woman holding up an "A," a turbaned Indian man holding a "B," and a Native American man making the "How" greeting with one hand and holding an "O" in the other. Clearly Takeuchi means to link her conclusions about blood type and personality to specific races. Moreover, various studies conducted in Europe, the US and Japan have linked the relationship of blood types to criminal tendencies and economic status. The attraction of using blood types in such studies is that they seem so scientific. But as Matsuda shows, the results of nearly all such research are inconclusive, due to small samples, faulty reasoning, contradictory

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findings, or all three.

However, Matsuda does not dismiss the idea that blood types may have something to do with personality; he is in fact equally relentless in his exposure of specious reasoning used to discredit the possibility. For example, he cites the following comment by Matsumoto Hideo, head of the Osaka University Medical School: "The difference between A and B and O red blood cells is so small—just one little part of their structure—that it is nonsense to think it could have any effect [on personality]." Matsuda submits that the degree of the difference between red blood cells of variant types is irrelevant, noting, with no little irony, that it is this "small" difference that can mean life or death in a transfusion.

Matsuda's point brings up an interesting question: can the blood type/personality connection be medically substantiated? One way to obtain medical proof would be to change a person's blood type and document any change in personality. This is not as ludicrous as it sounds, for a blood type change is actually a fairly frequent consequence of a bone marrow transplant, in which the patient's bone marrow—the body's blood factory—is basically destroyed and replaced by a donor's healthy marrow. For such a transplant to succeed, the patient and donor must have a match in human leukocyte antigens, or HLA (for unrelated donors, this can be a chance in a million), but not necessarily in ABO blood type. Asked whether she had noticed any personality changes in recipients of bone marrow transplants, hematologist Mori Mayumi gives a snort of a laugh: "Of course not. Blood types have nothing to do with personality."

In fact, no doctor contacted by this writer was willing to state that there might be a medical basis for the theory that blood types influence personality. But at least one group of researchers has documented two statistically significant correlations. In a study published nearly 15 years ago in *Mankind Quarterly*, a group of psychologists from the University of Hawaii presented research conducted on over 300 Caucasian Australians. They found that people with blood type B or O tended to be more "compulsive" and "socially precise" than type A's (exactly the opposite of presumed tendencies in Japan) and that people with AB blood tend to be more "self-sufficient" and "resourceful" than those with type A or B blood (a conclusion in keeping with Japanese beliefs). Clearly the idea cannot be dismissed entirely—but given that no other personality factors (the study used 16 in all) showed any correlation with ABO blood types, neither does it have solid scientific backing.

Conventional wisdom, however, does not wait for objective proof. Despite some fading of the two-decades-



On this computer matchmaking profile, blood type is revealed after name, age, height and weight—and before occupation and income.

• relentless = 厳しい／厳しい *yōsha nai/kibishi* • substantiate = 証明する *rishō suru* • ludicrous = ばかばかしい *bakabakushii* • bone marrow = 骨髓 *kotsuzi* • human leukocyte antigens = ヒト白血球抗原 *hito hakkekyū kōgen* • recipient = 受けた人 / 受容者 *uketa hito/jūyōsha* • compulsive = 強迫観念に囚われた／神経質すぎる *kyōhaku kannen ni torawareta/shinkeishitsu sugiru* • resourceful = 機知に富んでいる *kuchi ni tonde-iru*



Blood-typed condoms help men deal with women of all types.

old Nomi fad, blood types enter into many aspects of life in Japan. They are an inescapable presence, for instance, in the serious business of matchmaking. Whether the search for a life partner is

done on one's own or through an *omiai* (お見合い)—a formal meeting between prospective marriage partners arranged by parents or a go-between—there is a good chance that blood will be a factor. Descriptions of prospective mates sent by go-betweens invariably include a prospective mate's blood type along with his or her age, height, weight, educational background and income. Even companies in the business of matchmaking (a bustling industry in Japan) take blood types into account. The majority of the 94,000 men and women registered with matchmaking service *Nihon Nakōdo Renmei* (日本仲人連盟) specify their blood types on the registration form, and while the company does not make recommendations based

on blood type, clients refer to it, and have been known to refuse a match because of it.

Blood types can also come into play in corporate personnel decisions. In recent telephone interviews, personnel managers of large companies seemed affronted by the very possibility that they

(continued on page 50)



Different tastes for different types. Pokka once marketed this set of sodas (four in all) for each kind of blood.

• (be) affronted = 侮辱される／(侮辱されて)怒る *bujoku sareru* / *bujoku sarete* *okoru*

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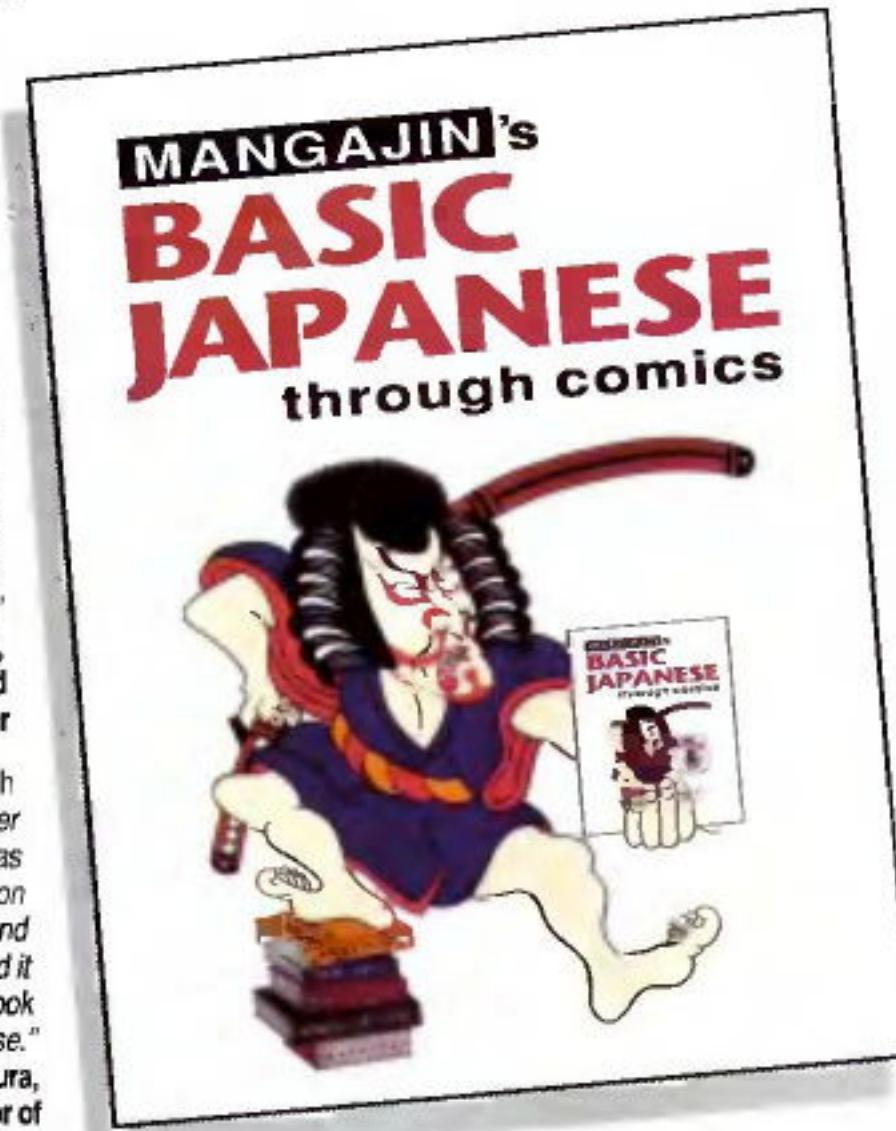
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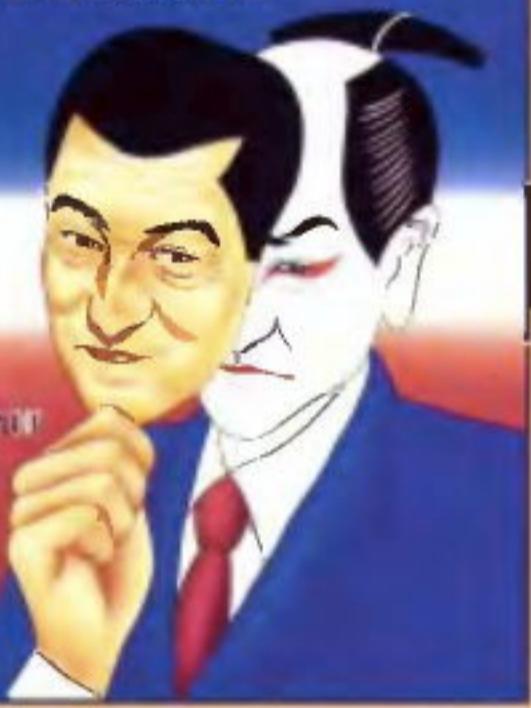
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Urban Blight

A Novelist and an Essayist Explore Japan's Seamier Side

Coin Locker Babies, by Murakami Ryū, translated by Stephen Snyder. Kodansha, 1994.

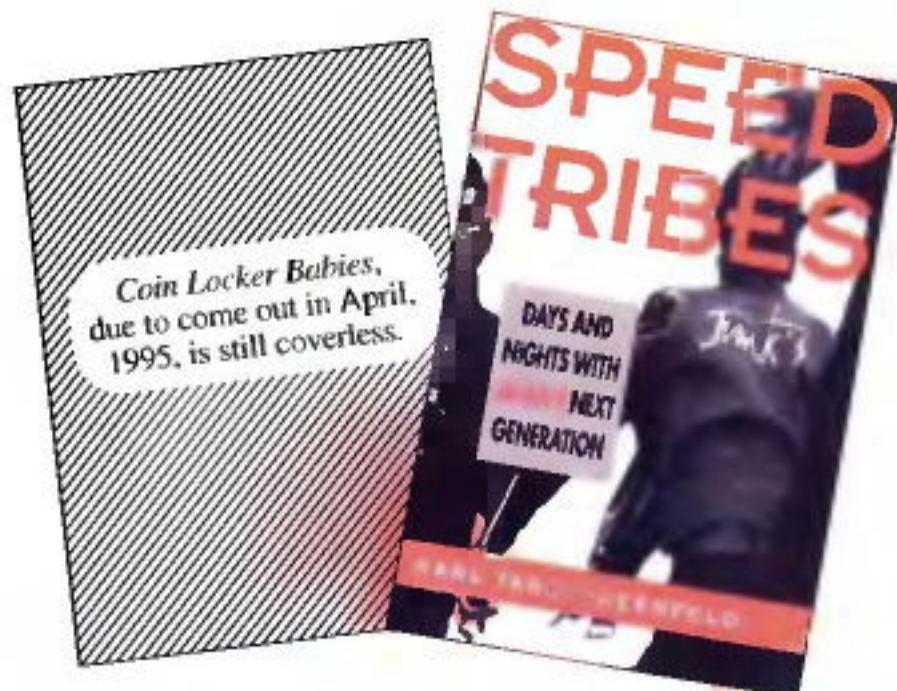
Speed Tribes, by Karl Taro Greenfeld. HarperCollins, 1994.

After nearly twenty years in the media spotlight, Japan is still an amalgam of stereotypes and clichés in most Western minds: the tea ceremony, flower arranging, delicate kimono and calligraphy on the one hand; ritual suicide, kamikaze pilots and ruthless business practices on the other. As the recent Nobel laureate Ōe Kenzaburo said in a conversation with Ishiguro Kazuo in 1991, "The conception of Japanese people held by most Europeans has Mishima at one pole and people like Morita Akio, chairman of Sony, at the other pole. In my opinion, both poles are inaccurate." Ōe goes on to comment on another source of misinformation about Japan, the Japanese themselves, who "want to be perceived as peaceful and gentle, like Japanese art . . . They would like others to think of flower paintings, something quiet and beautiful, when they think of Japan."

Both Murakami Ryū and Karl Taro Greenfeld have written ungentle, disquieting books to disabuse us of our received notions of the refined, beautiful Japan, as well as of the Japan of the workaholic salaryman. Ironically, Greenfeld's essays only provide readers with another distorted perspective, while Murakami's novel—brutal, twisted, and hallucinatory—comes closer to a depiction of the truth.

Murakami takes the Japanese phenomenon of abandoning newborn babies in train station coin lockers as the starting point for his foray into the heartless, claustrophobic, debauched world that is his vision of modern, urban Japan. The book is not for the faint of heart or weak of stomach. *Coin Locker Babies* is composed of graphic, repellent, nightmarish scenes. Murakami often seems to be going out of his way to shock the reader, as he does in this description of a boy's face that has been rendered full of holes by exposure to high levels of chlorine: "The surrounding skin was as horrible as the holes themselves, all crusty and suppurating, as if loose, gray elephant skin had been pasted to the face and left to rot . . . the reddish black hollows seemed to bubble with pus, like chunks of meat simmering in a stewpot, and from one a cheekbone protruded at a startling angle."

This boy was raised in Toxitown, a fictional toxic waste site in the middle of Tokyo that has become home to the city's



most downtrodden and depraved. It is here that the two main characters, Kiku and Hashi, the only surviving coin locker babies in the world of the novel, begin their adult adventures—which feature brutal sex, deadly drugs, and almost continual violence. The boys grew up together in an orphanage in Tokyo and later were adopted by a couple in a remote village in Kyushu. There they spent their happiest days (which were still often bloody and harrowing) exploring an abandoned town. By the time they meet up in Tokyo, Kiku is a pole-vaulter and Hashi a singer, but neither has managed to escape the legacy of his abandonment.

Throughout their lives the boys are driven by a murderous nostalgia to find their mothers and also to recreate the abandoned town they played in as children. Both of these ends can be accomplished with Datura, a psychoactive chemical introduced to the boys by Gazelle, a somewhat deranged loner who becomes a father-figure to them in Kyushu. Datura comes from the Korean morning glory and inspires in those exposed to it "irreversibly destructive personalities . . . In the midst of feeling an intense well-being, the subject begins to destroy everything around him." Gazelle plants in the boys' minds the idea that they can kill their mothers by killing everyone. The "plot" of the book involves this search to destroy, to find "the medicine to make Tokyo snow-white," to purify.

The violence and mayhem that fill the novel are actually a mutation of the traditional Japanese sensibilities of sadness (悲しみ, *kanashimi*) and nostalgia (懐かしさ, *natsukashisa*). Nostalgia is one reason why so much in Japanese art is about reliving the past or fixing the flow of time, as in a haiku or the frozen stare of a Kabuki actor. The boys' murderous impulses here stem from the same sort of longing—for an idealized childhood, for a sense of belonging.

The premise of *Coin Locker Babies* is a metaphor. As the boys continue their quest, we come to understand that the whole world is a coin locker. Kiku realizes, toward the end of the novel, that "nothing had changed, not one thing—not since he'd let out that first scream in the coin locker. The locker was bigger maybe . . . but it was still a huge coin locker, and no matter how many layers of camouflage you had to dig through

• seamier side = 裏面／暗黒面 *uramen/yankoku men* • hallucinatory = 幻覚的な *genkakuteki-na* • claustrophobic = 閉所恐怖を引き起こしそうな *heisho kyōfu o hikikoshisō-na* • chlorine = 塩素 *enso* • downtrodden = 虐げられた／踏みつけられた *shiitagerareta/fumitsukerareta* • orphanage = 孤児院 *kojirin* • pole-vaulter = 棒高跳びの選手 *bōtakatobi no senshu* • deranged = 狂った／精神の錯乱した *kuruttu/seishin no sakuran shita* • loner = 他人と交わらない人／一匹狼 *tarin to majiwaranai hito/ippiki ōkami* • mayhem = 破壊(傷害)行為 *hakai (shōgai) kōi* • mutation = 変形 *henkei*

... in the end you still ran up against a wall ... "In Kiku's eyes, there is only one way out of the coin locker, and that is "to smash everything around you to smithereens, to start over from the beginning, lay everything to waste ..."

While often difficult to digest, this post-apocalyptic nightmare is preferable to the "gee-whiz" essays of Karl Taro Greenfeld, which purport to show us, in a series of personal profiles, the "gritty, sexy, real Japan: the dazzling variety of new youth subcultures and rich pop cultures emerging as a result of the bubble economy prosperity." He terms these subcultures "speed tribes," his translation of *hōsōzoku* (暴走族).

However, in *Speed Tribes: Days and Nights with Japan's Next Generation*, Greenfeld makes the mistake most people do when they first dip their toes into foreign cultures—ignoring history and assuming that, for example, sordid nightlife and gang activities have never been as pervasive or perverted as they are now. Greenfeld tells us he came to write this book after befriending an English hostess, and one assumes he also befriended the *chinpira* (apprentice *yakuza* gangsters), motorcycle gangsters, juvenile delinquents, "good-time" girls, drug dealers, computer hackers, porno producers, and other characters whose lives he sketches in this book. Just because their

stories are new and compelling to him, he assumes that it's all new—period—and proceeds to tell us their stories with the breathless voice of an ingenue.

Even worse than Greenfeld's naiveté and his tough-guy hardboiled style is that he is apparently the kind of writer who doesn't want to let the facts get in the way of a good story. Nearly every chapter ends with the subject's innermost thoughts—an intrusive, misleading technique. Perhaps the most extreme example is his rendering of the thoughts that run through a porn star's addled brain as he drifts in and out of consciousness after doing a mega-dose of amphetamines with a heroin chaser. Greenfeld tells us that "the heroin, after a few hits, made him feel as though his whole face was sagging like one of those trashy cartoon characters when they get sleepy. He lay back on the bed, oblivious to the bits of tinfoil sticking to his bare back. The tinfoil made a rustling noise and was cool, cooler even than the air conditioned room. He was awake, but he was dreaming . . ."

Someone else is awake but dreaming he's writing an exposé of the real Japan. There have always been prostitutes, drug-dealers, gangsters, and the like in Japan—one need only look at Edo-era erotic art or the 20-minute scene of debauchery in

(continued on page 87)

*smithereens = 小破片／粉微塵 *shōhahen/konamijin* • smash ... to smithereens = を粉々に碎く ... *o konagoma-ni kudaku* • post-apocalyptic = 世界の終末 *sekai no shūmetsu* • "gee-whiz" = (無邪気な) 「ワ、すごい！」 *(mujaki-na) "wa, sugoi!"* • juvenile delinquents = 井行少年(少女) *hikō shōnen (shōjo)* • porno producers = ポルノ製作者 *porono seisakusha* • ingenue = 純情で無邪気な人 *junjō de mujaki-na hito* • amphetamine = 安眠剤 *kaikuseizai* • and the like = など *nado* • debauchery = 放蕩/道楽 *hōtō/dōraku*

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The X-Guide to Japanese Information Exchange



by Douglas Horn

This month's Computer Corner highlights a tool of the future, one that is available today. What's more, it's free of charge.

The tool is the **X-Guide to Japanese Information Exchange**, developed by Stanford University's US-Japan Technology Management Center. The X-Guide (for those who favor the practice of shortening sesquipedalian names) acts as an index to information about Japan. The most interesting aspect of the X-Guide, however, is not this information itself, but the way that it allows users to access it.

Users connected to the X-Guide can look up a variety of Japan-related subjects, from the Japanese constitution to new Japanese computers. But unlike many other types of indexes, the X-Guide is able to display and download the information it finds. What's more, rather than having to remember multiple mnemonic UNIX commands, X-Guide users can navigate the system by pointing and clicking their computer mouse.

Each X-Guide session begins at the Home Page, a sort of main menu of X-Guide resources. The Home Page lists a variety of resources—most of them sub-pages. Sub-pages break down the large topic of "Japan" into more manageable pieces, such as "Japanese Politics," "Japanese History and Culture," and "Teaching Japanese and About Japan." These sub-pages, in turn, reference either specific documents or databases maintained elsewhere in the Internet, or more specific sub-pages.

For example, one X-Guide session may begin on the Home Page, and from there open the "Working, Studying,

Living, and Traveling in Japan" sub-page. This page lists information on internships and study opportunities in Japan, among other topics. Clicking the mouse cursor on one of these topics may produce application information for several internship programs in Japan. The user can then choose to print the list and search other topics of this sub-page, or return to the home page to browse other subjects and resources.

What gives the X-Guide this incredible ease of use is a system called the World Wide Web (WWW). The World Wide Web is a new face on the much heralded Internet. Together with a freeware program called Mosaic, the Web allows computers to display a graphical interface for the Internet—which has traditionally looked like the DOS-based computers of a decade ago.

With Mosaic and a World Wide Web site, such as Stanford University's X-Guide, the Internet looks more like a Macintosh Hypercard stack or a Windows help file. Users are able to move

from item to item by clicking their mouse cursor on highlighted areas of text. When a user selects a new information resource to browse, the computer selects and displays it as if the information were part of the same computer file. In reality, however, the file may exist in a computer on the opposite side of the world.

Using Mosaic, the X-Guide can transfer more than just words. Currently, its interface also supports color graphics and sound files. So before too long, it may be possible to search the Headline News sub-page and view full color pictures and recorded interviews pertaining to late-breaking news stories.

The X-Guide is still an experiment and has yet to reach its full potential. Still, the list of Japanese resources it can access is impressive and is growing every day. Some of the sites to which Stanford's X-Guide connects include the White House file archives, The MIT Japan Program file index, and Tokyo and Keio Universities in Japan. The

Japan Seeks Its Own Information Superhighway

—Palo Alto NII conference reviewed by Frederik L. Schodt—

In October of this year, a remarkable conference titled "The Future of Japan's National Information Infrastructure" was held in Palo Alto, California. The conference brought together a wide variety of NII experts from Japan's government, universities, corporations, start-up companies, and grass-roots organizations, as well as several Americans versed in the issues. The audience—nearly two hundred members from US business, government and academia—had an unparalleled opportunity to hear Japanese views of their future information society, without having to travel overseas.

The remainder of Schodt's review of the conference is available on CompuServe's "Networks-J/Internet" library under the Japan Forum (CIS:JAPAN) and Internet's Sci.Lang.Japan newsgroup. You may also obtain a copy by sending a SASE to Mangajin at Box 7119, Marietta, GA 30065.

bulk of the information on the X-Guide is in English. In the future, Japanese-language information may be available as well.

The X-Guide is the brainchild of Burton Lee and Mike Bayle, graduate students at Stanford's US-Japan Technology Management Center. The next phase of this endeavor, a virtual library research project called Japan Window, is already underway in cooperation with NTT Software Laboratories and other Japan information providers. "The Japan Window is the next generation system," says Lee. "Where the X-Guide is an index to Japan information resources on the Internet, the Japan Window will instead focus on creating new information sources." Some of the subject areas the Japan Window will develop include the Japanese government and economy, as well as science, technology and business in Japan.

Accessing the X-Guide to Japanese Information Exchange is free and open to anyone with the Mosaic freeware browser (or similar hypertext markup language Internet browser) and a full Internet connection. Mosaic is available in versions for the Apple Macintosh, Microsoft Windows, and a variety of UNIX workstation operating systems. Mosaic was developed by the National Center for Supercomputing Applications (NCSA) at the University of Illinois-Urbana Champaign. It is available without charge from a variety of Internet sites, including the main Mosaic site: [ftp.ncsa.uiuc.edu](ftp://ftp.ncsa.uiuc.edu) in the /Mosaic directory.

The World Wide Web is only accessible from a computer with complete Internet access. Most university and corporate Internet nodes provide this level of access (TCP/IP), but few home and small business users have complete Internet access. Complete access over a modem line requires either SLIP or PPP (Serial Line Internet Protocol or Point to Point Protocol—two communications standards that allow complete Internet access from a personal computer over standard telephone lines) compatibility. SLIP and PPP are available from some private Internet providers for an additional charge over regular Internet service. This service is likely to become more widespread in the coming months.

Users with Mosaic and complete Internet access can reach the X-Guide by opening the Mosaic universal resource locator (URL) and providing the following address: <http://fuji.stanford.edu>. From there, the user can access the X-Guide home page.

The Internet X-Guide to Japanese Information Exchange is an exciting new stop on the "Information Superhighway." It is worth a visit—not only for its index of Japan-related information, but also for the glimpse it offers of a service that will become quite familiar in the next few years. The X-Guide may not yet be simple for everyone to access, but then again, the future rarely is.

Douglas Horn is a computer consultant living in Seattle.

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Aso Iizuka Hospital

Many years ago, I looked at a map of Japan and saw the Noto peninsula, located on the west coast of the main island of Honshu. Some people are fascinated by mountains, but I have always been singularly attracted to peninsulas. So it was with great delight that I set out for Kanazawa, in the prefecture of Ishikawa. My objective was to study Japanese at Eurocentre; my program would include language training, cultural excursions, and a homestay with a Japanese family. If fortunate, I thought I might even be able to visit the Noto peninsula!

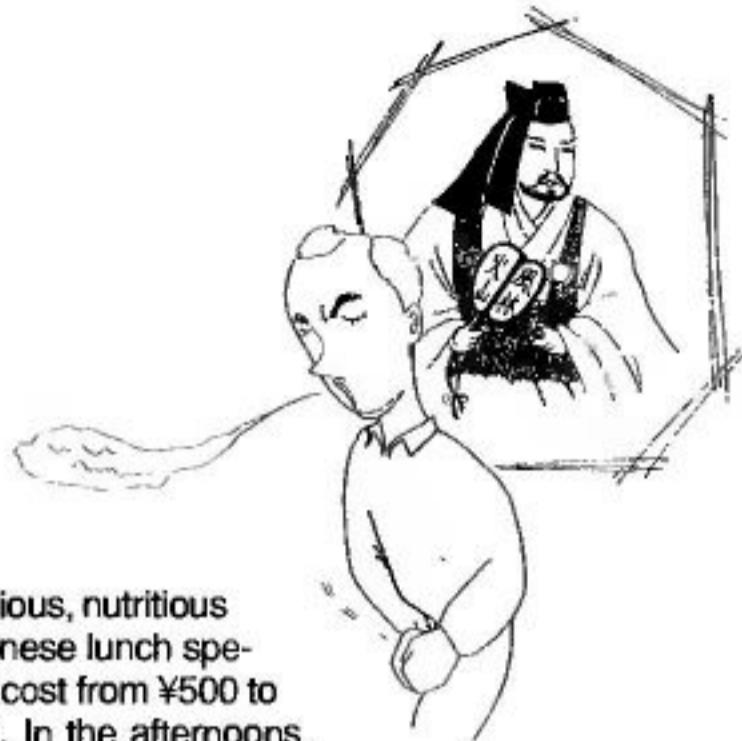
Prior to going to Kanazawa, I had been living on the island of Kyushu for about three years. I provide English and cross-cultural training services at the Aso Iizuka Hospital. I was impressed that the management and employees of this hospital, located in a non-urban area of Japan, were interested in gaining information about other cultures. Even though I was employed as a teacher, I realized there was much for me to learn about the culture within which I was living. Therefore, I chose to study at Eurocentre, mainly because of the chance for a homestay with a Japanese family and the opportunity to learn more about Japanese culture. Also, I had read that I could meet people from many different countries at Eurocentre.

A family of dentists

Arriving at the Kanazawa train station, I was met by my homestay parents, the Morimotos. At home, I met grandmother, who played a very active role in the daily life of the Morimoto household. I briefly met my homestay sister, a very pleasant person, who was in her final year of high school. My homestay father was a dentist. Interestingly, both his sons had followed in his footsteps, and his mother had been a pioneer, a female dentist in Ishikawa prefecture. My homestay father, mother and grandmother helped to make my stay memorable. I ate breakfast and dinner with my homestay family. Meals were a culinary and aesthetic delight. Not only was the food tasty, but mealtimes were convivial occasions.

Learning at school and at home

In the mornings, I studied Japanese at the Eurocentre. The school is in a fine location, close to interesting places, such as museums and parks. It is also near practical places, such as a post office, restaurants, and stores. I usually ate lunch at nearby restaurants.



Delicious, nutritious Japanese lunch specials cost from ¥500 to ¥800. In the afternoons, I participated in cultural activities, studied, or spent time with other students. In my program, there were 33 students from 13 different countries. I was the only Canadian!

My homestay grandmother took *shigin* lessons. She and my homestay father taught me a *shigin*. According to *Kenkyusha's New Collegiate Japanese-English Dictionary*, *shigin* is the recitation (chanting) of a Chinese poem. My homestay allowed me to go beyond such brief definitions. My homestay grandmother's *shigin* teacher recorded a well-known *shigin* for me. Aided by a written transcript and headphones, I practiced it many times.

My homestay father insisted that a *shigin* must come from the stomach. I never did figure out exactly what he meant by this. Did "stomach" refer to my physical stomach, or did it have some spiritual or emotional meaning? To me, it meant that the song had to come from deep within. It must come from the heart; a perfunctory performance would never do.

Many hours were spent at the kitchen table, as my homestay father tried to teach me the meaning of the poem (or song) which had been recorded for me. As I understood it, two samurai, *Uesugi Kenshin* and *Takeda Shingen*, had been feuding for ten years. Early one morning, *Uesugi Kenshin* approached a river; he felt this was to be the day that his enemy would be conquered. Unfortunately, on the other side of the river, an unpleasant surprise awaited him. Dejectedly, he looked across the river and saw his enemy, *Takeda Shingen*, and a thousand armed warriors. Imagine the samurai's frustration!

Imagine a poet capturing this frustration in words. Imagine me, at the Morimoto's kitchen table, trying to understand the meaning of these words. Imagine me attempting to convey the spirit of these words in English. My humble attempt follows:

*At daybreak/Alone/I cross the river
My whip/Taps my horse
Silently*

*In the light/Of dawn
Across the river
A thousand soldiers loom/Blocking my way
Like a long, evil snake*

Ten years
 I've sharpened/My sword
 And born
 A/Grudge
 A burning meteor/Poised for
 Surprise attack
 Again/My plan is/Foiled

As for the Japanese version, I sang/chaned it at the Eurocentre End-of-Course Ceremony. Did it come from my stomach? I don't know. But I do know that I was exhausted after the performance.

Looking for the heart

Bon is a Buddhist observance celebrated on July 15 or August 15, depending on the district. It is believed that ancestral spirits return to their families on this day. Usually called *o-bon* with an honorific prefix, referring to the *Bon* Festival which is held from August 13-16 (definition from *The Kenkyusha Japanese-English Learner's Dictionary*).

During *o-bon*, my homestay family invited me to visit their *furusato* (hometowns). The family homes were located in beautiful, rural areas. To visit homes in the area of my host family father's ancestors, we had to drive north—to the Noto peninsula! We briefly stopped at the home of his relatives, an elderly couple who were both about 90 years of age.

The venerable house was set amidst rice paddies, and a splendid *momiji* (Japanese maple tree) stood beside the home. It was just the type of pastoral scene I had hoped to see in the Noto peninsula.

I visited ancestral graves with my homestay mother and father. Culturally, it was an informative experience. Not being accustomed to Buddhist traditions, I simply offered up a silent, Christian prayer. The experience made me aware of how religion, culture and language are often inextricably mixed.

As part of Eurocentre's cultural activity program, we were invited to a Japanese tea ceremony at a fine old home near Kenrokuen Garden. In *sado* (tea ceremony) there are four hearts: harmony, respect, purity and tranquility. More simply, it is a heart which receives guests warmly.

At Aso Iizuka Hospital, there is a wise senior physician who is in charge of training residents. When advising young residents who are about to study abroad, he suggests they look beyond mere technical aspects, and garner cultural lessons during their time abroad. I took this advice to heart. When I visited Kanazawa, I tried to focus on opportunities which would increase my cross-cultural awareness.

If you visit Kanazawa Eurocentre, I suggest you look beyond the classroom. Look for the heart that receives guests warmly.



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to start because it was the first main capital—before Tōkyō or even Kyōto. In fact, the years 710-794 are called *Nara Jidai*—the "Nara Period"! It was during this time that the awe-inspiring 50' tall Daibutsu Great Buddha statue was cast—still the world's largest bronze statue—housed in the world's largest wooden building, the magnificent Daibutsu-den. Which you can see too!

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Every year, *Daiichi Seimei* (第一生命, one of Japan's leading life insurance companies) sponsors the *Sarariiman Senryū Konkūru*, a contest in which salarymen wax poetic about their lives and times, using the *senryū*, a humorous version of the well-known 5-7-5 haiku. The top 100 poems are published in a booklet, and we have chosen a few of our favorites from a

previous year to share with the readers of *Mangajin*.

In *Mangajin*'s book *The Essence of Modern Haiku (300 Poems by Seishi Yamaguchi)*, translators Takashi Kodaira and Alfred H. Marks maintained the 5-7-5 structure in their English translations, but we have taken a somewhat looser approach here.

~ Poem 1 ~

いい家内
10年経ったら
おっ家内
—自宅拒否症

A good wife Ten years later A fearsome wife.

— Home Rejection Syndrome

いい家内 10年 経ったら おっ家内
ii kanai jūnen tattara okkanai
good wife ten years when passes/passed frightful/fearsome (wife)
A good wife / Ten years later / A fearsome wife.

Author: 自宅拒否症
Jitaku Kyōhi-shō
own home denial/rejection illness/syndrome
Home Rejection Syndrome

- *kanai* is a word for referring to one's own "wife."
- *tattara* is a conditional "if/when" form of *tatsu* ("pass," when speaking of the passage of time).
- *okkanai*, normally written おっかない, is an informal word for "scary/frightful"; by writing it おっ家内, the last three syllables become a pun and take on a double meaning, so it is like saying *okkanai kanai*, "fearsome wife." This kanji isn't strictly necessary for the meaning of "fearsome wife," since *kanai* is clearly set as the topic in the first line, but without the kanji, helps add to the humor of the poem.
- *jitaku kyōhishō* is a play on *kitaku kyōhishō* ("refusal to go/come home syndrome"), a term describing salarymen who stay at a hotel near work rather than returning home at night. With overtime keeping them at the office until as late as 10:00 PM for days on end, and with commutes as long as 2 hours each way, many men find that staying overnight near the office not only eases their grueling schedule but saves them the stress of dealing with a family they hardly know.

~ Poem 20 ~

打ち合わせ
いつにするかと
打ち合わせ

—サラ川ファジーの会元会長

Meeting to decide when we should schedule the meeting to decide.

— Former president of the *Sara-sen*
Fuzzy Association

打ち合わせ いつにする か と 打ち合わせ
Uchiawase itsu ni suru ka to uchiawase
planning session when will make it (?) (quote) planning session
Meeting to decide / When we should schedule the / Meeting to decide.

Author: サラ川 ファジーの 会 元 会長
Sara-sen Fajii no Kai moto kaichō
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Former President of the *Sara-sen* Fuzzy Association

- *uchiawase* refers to the act of "planning/making arrangements" in preparation for some event. It can sometimes refer to an impromptu discussion (e.g., when the concerned parties bump into each other in the hallway), but more typically it implies a sit-down meeting to discuss and decide on details of the upcoming event.
- ... *ni suru* means "make it . . ." in the sense of "making a selection/decision."
- the quotative *to* here marks the question *Uchiawase (o) itsu ni suru ka* ("when should we make the planning session?") as the content of the *uchiawase* ("planning session/meeting to decide") mentioned in the third line. *To* is called "quotative" because it most commonly marks the content of what was said or thought (... *to itta*; ... *to omotta*), but it can also mark the content of other actions.
- *sara-sen* is an abbreviation of *sarariiman senryū*, "salaryman's comic verse," of which all these poems are examples.

~ Poem 33 ~

ネオン街 社長でいられる 60分

**In the neon district
For just sixty minutes
I can be president.**

– Perpetual Grunt

ネオン街　　社長　で　いられる　60分
Neon-gai　　shachō　de　irareru　rokujuppun
neon town/district co. president as can be sixty minutes
In the neon district / For just sixty minutes / I can be president.

Author: 万年 平社員
Mannen *Hira-shain*
10000 years/forever rank-and-file employee
Perpetual Grunt

- 仕長 *shachō* combines the second kanji of 会社 *kaisha* ("company") with the suffix for indicating the "head/chief/leader" of a group, 長 *chō*, to give the meaning "company president."
- *irareru* is the potential ("can/able to") form of *iru* ("be" for people and animate things). *Shachō de irareru* is a complete thought/sentence ("[I] can be president") modifying *rokujuppun* ("sixty minutes").
- in the neon/entertainment district, any customer who spends relatively freely — or looks like he might — is likely to be called *shachō*.
- *hira-* is a prefix meaning "common/ordinary," and *shain* means "company member/employee," so *hira-shain* means "common/rank-and-file employee."

~ Poem 67 ~

簡単に 休暇がとれて 知る立場 - 無用之介

**I learn where I stand
when I can take vacation
without a hitch.**

— Mr. Superfluous

簡単に 休暇 が とれて 知る 立場
Kantan ni kyūka ga torete shiru tachiba
easily vacation (subj.) be able to get learn position/status
By easily being able to get vacation, I learn where I stand.
I learn where I stand / When I can take vacation
/ Without a hitch

~ Poem 58 ~

ポケベルで 呼ばせて抜ける 会議室

読みびとしらす

**I flee the meeting
by having someone call me
on my beeper.**

—Anonymous

ポケベル で 呼ばせて 抜ける 会議室
Pokeberu de yobasete nukeru kaigishitsu
pager/beeper with have call-and slip out/escape conference room
I have someone call me on my beeper so I can slip out of
the conference room.

I flee the meeting / By having someone call me / On my beeper.

Author: よみびとしらす
Yomibitoshirazu
poet unknown
Anonymous

- *pokeberu* is a shortened form of *poketto beru* (from English “pocket bell”), the word for “pager/beeper” in Japanese.
- *yobasete* is the *-te* form of *yobaseru* (“make/have [someone] call/page/summon”), the causative (“make/let”) form of *yobu* (“call/page/summon”).
- *yomi-* is from 読み *yomu* (“compose a poem” — usually used only for traditional forms of Japanese poetry like *tanka*, *haiku*, and *senryū* rather than for modern verse), and *-bito* is from *-hito* (“person/people”), so *yomibito* is literally “person who composes a poem” → “poet.” The word most commonly occurs as it does here, followed by *shirazu*, an archaic equivalent of *shiranai*, negative of *shitte-iru* (“know”). *Yomibito shirazu* = “poet unknown” → “anonymous.” [Here the name may also be intended to suggest *yobibito shirazu*, “summoning person unknown” (*yobi-* being the stem form of *yobu*, “call/page/summon”).]

Author: 無用 之介
Muwo no Suke
useless/unnecessary -(masc. name suffix)
Mr. Superfluous

- *torete* is the *-te* form of *toreru*, the potential ("can/be able to") form of *toru* ("get/obtain"). *Kyūka ga toreru* = "be able to obtain vacation." The *-te* form in this case indicates this is the means/manner by which the next mentioned action (*shiru* = "come to know/learn") occurs.
- *kantan ni kyūka ga torete shiru* is a complete thought/sentence ("learn by easily being able to get vacation") modifying *tachiba*.
- *tachiba* is literally "standing place," meaning "position/status" or "where one stands" not physically but in relation to colleagues/society/events/etc.
- *muyō* is literally "without use," and *no Suke* (in recent times, more often just *-suke*) is a traditional suffix used in many masculine given names. *Muyōnosuke* is also the title of a very popular "samurai manga," (and name of the main character).



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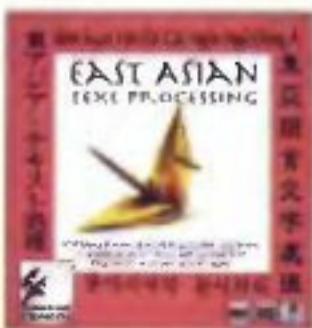
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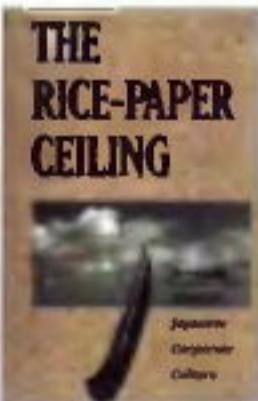


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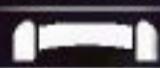
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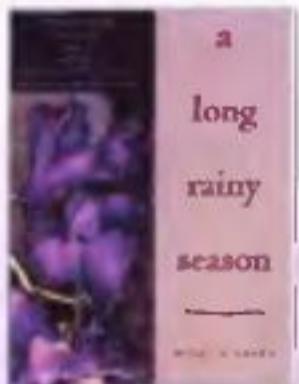
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calvin and HOBBES

by
WATTERSON



1



2



3

1

Calvin: Bark Bark Bark Woof Woof

ワンワンワン、ワンワン

Wan wan wan, wan wan

(sound of dog barking)

Father: "Oh no. Not again!"

あーあ、まいといったな。またか！

Āa, maitta na. Mataka!

(interj.) at a loss (colloq.) again (?)

- bark は「吠える」という意味の動詞だがここでは擬声語として使われている。woof は標準的な犬の吠え声の擬声語の一つ。
- not again は再び起こったことに対する不快感を表わすときによく用いられる表現で、日本語の「またか」に相当する。

2

Father: "Once this starts, every dog in the neighborhood starts yapping!"

一度これが始まると、近所中の犬が吠え出すからな。

Ichido kore ga hajimaru to, kinjo-jū no inu ga hoedasu kara na!

one time this (subj.) starts then neighborhood-(throughout)'s dogs (subj) begin barking because (colloq.)

- Once this starts は条件を表わす副詞節。Once は「いったん…すると」の意味の接続詞。this は犬の吠え声をさす。
- every dog in the neighborhood = 近所のすべての犬 → 近所中の犬
- yap も犬の吠え声を表わす語で、特にけたたましい吠え声をさし、bark と同様、擬声語としても、動詞としても用いられる。このほかに犬の擬声語としては、arf, bow wow などがある。

3

Father: "Get in here!"

うちん中に入れ！

Uchi n naka ni haire!

house of inside at get in

- here は「ここ」と訳すより、ここでは「うちの中」としたほうが日本語として自然。
- ン is a contraction of の。

Calvin and Hobbes

I'M FREEZING! WHY DO WE KEEP THIS HOUSE SO DARN COLD?!



1

2

3

4

1

Calvin: "I'm freezing! Why do we keep this house so darn cold?!"

寒くて凍えちゃうよ。どうしてうちの中をこんなにムチャクチャ寒くしとくのさ?!
Samukute kogoechau yo. Dō shite uchi n naka o konna ni muchakucha samukai shitoku no sa?
cold-and freeze-(regret)(emph.) why house of inside (obj.) this much unreasonably/very cold make&leave (expl.)(colloq.)

- **dam** は **damn** の婉曲語で、**damn** ほど卑俗ではないが、口語表現ではいまいましさを含む強調に使われる。

2

Calvin: "Crank up the thermostat and build a fire, will ya?"

サーモスタットの目盛を上げて、暖炉に火をおこしなよ。
Sāmosutatto no memori o agete, danro ni hi o okoshina yo.
thermostat off/on setting (obj.) raise-and fireplace in make a fire-(command) (emph.)

Father:

"I have a better idea. C'mere."

もっといいアイデアがあるぞ。こっちにおいで。
Motto iu aidea ga aru zo. Kotchi ni oide.
more good idea (subj.) have (emph.) here to come

- **crank up** 車のクランクを回してエンジンを始動させることからの転用で、(機械を)始動させる、また(仕事の)速度を上げる意味などにも用いる。ここではサーモスタット(温度調節器)の目盛を上げて、セントラルヒーティングの暖房機を再始動させることを指す。
- **will ya?** = **will you?** **ya** は **you** の俗っぽい発音を、発音どおりに綴ったもの。**will you?**, **won't you?**など、命令文につける付加疑問文は、命令を和らげ、勧誘、依頼の意味を持たせる。いろいろしているというニュアンスも入っている。
- **C'mere** = **come here**. これも **ya** と同様、口語的発音どおりに綴ったもの。

3

Father: "OK, step outside."

さあ、外に出て。
Sā, soto ni dete.
(interj.) outside to go-(request)

- **step** は歩を進めること。

Calvin: "Why? What's outside?"

なんで? 外に何があるの?
Nande? Soto ni nani ga aru no?
why outside at what (obj) exists?

4

Father: "In a few minutes you can come in, and then

何分かしたら中に入っていいよ。そうすれば
Nanpun ka shitara naka ni haitte ii yo. Sō sureba
few minutes after inside to may enter (emph.) if you do that

the house will seem nice and warm.

うちの中が快適であったかく感じられるから。
uchi no naka ga kaiteki de attakaku kanjirareru kara.
house of inside (subj) comfortable and warm will feel because

- **In a few minutes** 数分後に。can はここでは許可を表わす。
- **the newspapers** ここでは新聞というより新聞社を指している。

Calvin: "I'm telling the newspapers about you, Dad!"

パパのこと新聞社にいってやるぞ!
Papa no koto shinbunsha ni itte yoru zo!
father/you about things newspaper co. to tell-(detriment)(emph.)

THE FAR SIDE by Gary Larson

ザ・ファー・サイド ゲリー・ラースン

Woman: "The glass is half full!"
 コップに 半分 入ってる わ!
 Koppu ni hanbun haitte-ru wa!
 cup in half is in/filled (colloq.)

Man 1: "The glass is half empty."
 コップは 半分 からっぽ だ。
 Koppu wa hanbun karappo da.
 cup as-for half empty is

Man 2: "Half full..."
 半分 入ってる...
 Hanbun haitte-ru...
 half is in/filled

No! Wait! Half empty!...
 いや、待てよ、半分 からっぽ...
 Iya, mate yo, hanbun karappo...
 no wait (emph.) half empty

No, half... What was the question?
 いや、半分... アレ?
 Iya, hanbun... Are?
 no half hey

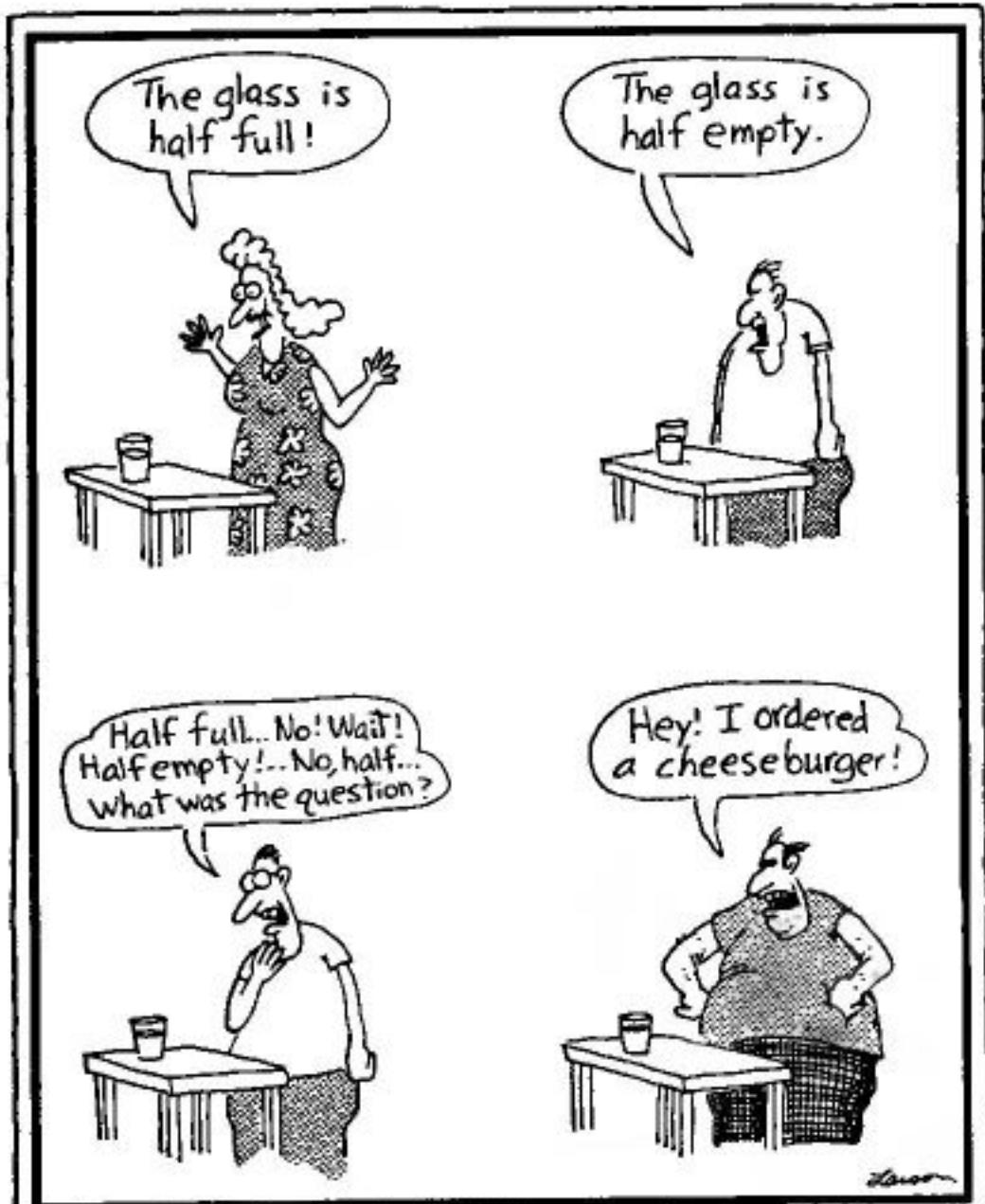
問題 は 何 だつた っけ?
 Mondai wa nan dattu kke?
 problem as-for what was (recall-?)

Man 3: "Hey! I ordered a cheeseburger!"
 オイ! オレ が 頼んだ のは
 Oi! Ore ga tanonda no wa
 hey I/me (subj.) requested as-for

チーズバーガー だぞ!
 chiizubāgā da zo!
 cheeseburger is (emph.)

Caption: The four basic personality types
 性格 の 四つ の 基本的な タイプ
 Seikaku no yottsu no kihanteki-na taipu
 personality of four of basic type

• 水が半分入ったコップを使って人のパーソナリティを判断する心理学テストは良く知られているが、普通このテストでは、このマンガの第一と第二のパターン、すなわち樂觀主義者であるか(half full)悲觀主義者であるか(half empty)しか判断できない。この作者はこれをひねって、さらに二つのパーソナリティの型を加えたもの。



The four basic personality types

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BASIC JAPANESE through comics

Lesson 41 • *Kondo*—a word for all times

Kondo is written with the characters 今 (“now,” read *ima* when used by itself and *kon* in combinations) and 度 (“time/occasion,” read *tabi* when used by itself and *do* in combinations), leading one to think that it may simply mean “this time” or “now.” While this is indeed one of its most common usages, *kondo* proves to be much more versatile. It can refer to the past, present or future; it can be very specific, as in “the next (vacation, etc.)” or ambiguous, as in “some other time.”

The interpretation in each case depends almost entirely on the context. Here we illustrate some of the more common uses with examples from a selection of current manga.

This time

The man is extremely drunk and has come to the hotel Platon late at night demanding a room. He is a ranking member of a corporation whose employees use the hotel frequently, and after being denied accommodations, he threatens to tell his company and other organizations of which he is a member to stop patronizing the hotel. One of the managers points out that the man did the same thing once before only to regret it the next day, after he had sobered up. The man, however, remains indignant and states that he's really serious this time.



Man: 後悔だと!?

Kōkai da to!?
regret is (quote)

誰が後悔などするもんか。
Dare ga kōkai nado suru mon ka!
who (subj.) regret something like do/have thing (?)

今度は、本気だ!!
Kondo wa, honki da!!
this time as-for true feeling/serious is/am

“Regret it!! Who's gonna regret it!! This time I mean it!!” (PL2)

- ... *da to!*? very roughly repeats something the other person has said, with the implication that the speaker is highly offended.

This time/now

The General Affairs Department of this company handles office supplies, maintenance and general support for the other departments. Here, the head of the General Affairs Department has just received a call that a door needs fixing.



© Hayashi & Takai / Yamaguchi Roppeita, Shogakukan

Dept. head: 今度 は 会議室 のドアの
Kondo wa kaigi-shitsu no doa no
this time/now as-for conference room 's door 's

具合 が 悪い そうだ、 有馬くん。
guai ga warui sō da, Arima-kun.
condition (subj.) bad (hearsay) (name-fam.)

"Now they say the door to the conference room is messed up, Arima." (PL2)

- *guai ga warui* for people means "is sick"; for mechanical things it implies "is not working properly."
- *sō da* after an adjective or verb implies the speaker has heard about the action or condition from someone else.
- *-kun* is a more familiar equivalent of *-san*, typically used by superiors to address their subordinates in a company.

Next time

A Japanese salaryman stationed in Los Angeles and his girlfriend were confronted by this man a couple weeks earlier. At that time, he asked them for some money for food, promising to repay any amount he was given. The girlfriend decided to give him \$100 instead of the \$10 he asked for. In the scene below, he lives up to his promise, and it turns out that he is actually the president of a large company, posing as a homeless person.



© Hirokane Kenshi / Kachō Shima Kōsaku, Kodansha

今度 出会った 時 に 返す って な。

Kondo deatta toki ni kaesu tte na.
next time met time/when at will return (quote) (colloq.)

"That when I saw you the next time, I'd pay you back." (PL2)

"Homeless" Man:

ほら、 借りてた 100ドル
Hora, karite-ta hyaku-doru
here had borrowed \$100

返す ぞ。 この間
kaesu zo. Kono aida
am returning (emph.) not long ago

約束した だろ?
yakusoku shita darō?
promised right?/didn't I?

"Here, I'm returning the \$100 I borrowed. I promised you the last time, didn't I?" (PL2)

- *kono aida* can variously mean "the other day/some time ago/not long ago/recently." In this case he's referring to the last time they met.
- the syntax is inverted; normal order would be *kondo deatta toki ni kaesu tte, kono aida yakusoku shita darō*. The quotative *tte* marks the content/specific nature of the *yakusoku* ("promise").
- horizontal writing in manga balloons indicates the character is using English or some other non-Japanese language.

Sometime (example 1)

This man has just stopped by to visit his daughter. As he makes his way out the door, he suggests that they go out at some unspecified time in the future for lunch or dinner.

Father: 今度 一緒に メシ でも
Kondo isseso ni meshi demo
 sometime together meal or something
 食おう な、 ゆうこ。
kuō na, Yūko.
 let's eat (colloq.) (name)
"Let's have dinner together sometime, Yūko." (PL2)

- *meshi* ("[cooked] rice") is also an informal word for "meal."
- *demo* literally means "or something/someone/someplace/etc.," but it's often used merely as a "softener" without carrying its literal meaning.
- *kuō* is the volitional ("let's/I shall") form of *kuu*, an informal word for "eat" used mostly by males.



© Yajima & Hirukane / *Ningen Kōsaten*, Shogakukan

Sometime (example 2)

Yawara and Fujiko are in Barcelona to compete in the *jūdō* event at the Olympics. It's the night before the competition begins and the two of them are strolling along the waterfront talking about the experience.



© Urusawa Naoki / *Yawara!*, Shogakukan

Yawara: バルセロナ、今度 は ゆっくり
Baruserona, kondo wa yukkuri
 Barcelona sometime as-for slowly/leisurely
 観光 で 来たい ね。
kankō de kitai ne.
 sightseeing for want to come (colloq.)
"Sometime I'd like to come to Barcelona just to sightsee." (PL2)

Fujiko: ホント、なーんにも見てない もん ね。
Honto, nānnimo mite-nai mon ne.
 truth/its true nothing have not seen (explan.) (colloq.)
"Really, we haven't seen a thing, have we." (PL2)

- *honto* is an informal *honto* ("truth"); in colloquial speech it's often used to reply: "really/it's true/you're right."
- *nānnimo* is a colloquial *nānimo*, which is followed by a negative to mean "not anything/nothing." Lengthening the first vowel adds emphasis: "nothing at all."

Some other time (example 1)

The staff of the Tōzai newspaper company have just been invited by their boss to visit some people who raise pedigreed cats. The boss is an avid cat lover, but his enthusiasm for the adventure is not shared by Yamaoka, who suggests he might be able to go sometime in the future but not this time. It's clear in this case, however, that "maybe another time" really means "count me out!"



© Kariya & Hansaki / *Oshinbo*, Shogakukan

Yamaoka: 俺、また 今度 ね。
Ore, mata kondo ne.
 I again another time (colloq.)
 "Maybe some other time." (PL2)

Yamaoka: つき合ってらんね—
 (thinking) *Tsukiatte-rannē.*
 can't be socializing/going along
 "I can't be bothered going along (for
 such foolishness)."
 "You gotta be kidding." (PL2)

- *tsukiatte-rannē* is a contraction of *tsukiatte-irarenai*, the "cannot be doing" form of *tsukiai* ("socialize/consort/go along with"). The expression is usually used with the feeling of "I can't be bothered going along/putting up with such foolishness." → "you've got to be kidding."

Some other time (example 2)

Jūdō superstar Yawara has just discovered that her application for taking a college entrance exam must be filed today, but just as she rushes out of the house to take care of it, her friend Matsuda (a sports reporter) appears. She gives a cursory "Hello" and dashes off, but he runs after her and tries to carry on a conversation.

Matsuda: 今日は 取材 じゃないんだけど!!
Kyō wa shūzai ja nai n da kedo!
 today as-for news gathering is not (expln.) but
 "Today I'm not on assignment!" (PL2)

Yawara: それじゃ、よけい 今度 にしてください!!
Sore ja, yokei kondo ni shite kudasai!
 in that case/then all the more another time to make it please
 "All the more, then, please make it some other
 time." (PL3)

Sound FX: タツタツ
Tat tat
 (sound of swift footsteps)

- *kedo* is literally "but," here implying something like "but doesn't that make a difference?/won't that persuade you to talk to me?"
- *shūzai* is a noun literally meaning "collection of data/materials," e.g. for news reporting purposes. When he says *shūzai ja nai* he essentially means he didn't come as a reporter — he's not after a news story.
- ... *ni shite* is the *-te* form of ... *ni suru* = "make it . . ."; adding *kudasai* makes it a polite request, "please make it . . ."



© Urushawa Naoki / *Yawara!*, Shogakukan

This one

As an employee of the prestigious Hotel Platon, Kinoshita is honor-bound not to divulge any private information he may learn about the guests. When he sees the fiancé of a friend come to the hotel with another woman, he must decide whether to honor the privacy of his hotel's guest or reveal the truth to his friend. He decides to tell her, and afterwards, his coworkers all agree he did the right thing, but one of them points out that he is responsible for creating a certain amount of unhappiness in her life. He acknowledges that it's true.



© Ishinomori Shōtarō / Hotel, Shogakukan

Kinoshita:

ええ、そう なんです。ホテルマン
Ee, *sō* *na n desu.* *Hoteruman*
yes that way (explan.-is) hotelman
として 鉄則 を 守れなかつた
to shite tessoku o mamorenakkata
as rule/code (obj.) couldn't follow/honor
事 が、 今度の 件 を...
koto ga, kondo no ken o...
thing/fact (subj.) this matter (obj.)

“Yes, that's right. As a hotelman, the fact that I couldn't follow the (established) code (precipitated) this matter.”
“Yeah, that's right! This whole thing happened because I failed to honor the hotelman's code.” (PL3)

- ... *to shite* is an expression meaning “as/in the capacity of ...”
- mamorenakkata* is the negative past form of *mamoreru*, the potential (“can/be able to”) form of *mamoru* (“follow/obey/honor”).
- kondo no ken* could literally be rendered as “the matter of this occasion,” but it essentially boils down to “this matter.”

The next/upcoming

Totsuka, who works for a moving company, is speaking here to his young partner who grew up as an orphan in a rural area called Kusabara. Totsuka no longer has a family either, so he has no reason to go back and visit his hometown. He proposes that they make a trip to Kusabara together sometime, perhaps during their next summer vacation.



© Yajima & Hirokane / Ningen Kōsaten, Shogakukan

Totsuka:

隆ちゃん の 故郷 の 草原、 今度の
Takashi-chan no kokyō no Kusabara, kondo no
(name-dim.) 's hometown (=) (place name) next/upcoming

夏休み に でも 連れてって くんない かな?
natsuyasumi ni demo tsuretette kunnai kana?
summer vacation during or sometime take [me] along won't you I wonder
“I wonder if you wouldn't take me with you to your hometown, Kusabara, next summer vacation?” (PL2)

- chan* is a diminutive most commonly used with children's names, but close friends use it among themselves at almost any age.
- no* between two nouns can indicate that the two are the same thing: *kokyō no Kusabara* = “Kusabara that is (your) hometown” → “your hometown of Kusabara.”
- kondo no* often has the feeling of “the upcoming -,” implying that “the next -” will come relatively soon/is not far off.
- demo* (lit. “or something/someone/sometime/etc.”) is again used as a “softener.”
- tsuretette kunnai* is a colloquial contraction of *tsurete itte kurenai* (“won't you take me along?”).

Recently

Miyuki has just come across the picture of a man with whom the Tsurumoku Company recently established a contract. In this case, *kondo* is being used to refer to an event which took place in the relatively near past, or “just recently.”

Miyuki: この人よ! 今度ツルモクと
Kono hito yo! Kondo Tsurumoku to
this person (is-emph.) recently (name) with
専属契約した家具デザイナー!!
senzoku keiyaku shita kagu dezainā!!
exclusive contract did/signed furniture designer
“This is the man! He’s the furniture designer
Tsurumoku Co. just signed an exclusive contract with!!” (PL2)

Shōta: ボ...ボンジョルノ! 山本?
Bo- Bonjourno Yamamoto?
(stutter) (name)
“B- Buongiorno Yamamoto?” (PL2)

- *keiyaku shita* is the past form of *keiyaku suru* = “to contract/sign (with).” Prefixing it with *senzoku* (“exclusive”) makes it “sign an exclusive contract.”
- the syntax is inverted; normal order would be *kondo Tsurumoku to senzoku keiyaku shita kagu dezainā (wa) kono hito yo*. *Yo* by itself at the end of a sentence can stand for *desu yo* (“is/are” + emph.).



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From now on

The title of this manga is “Dr. Slump,” a reference to the main character’s constant blunders and mishaps. In this episode, the good doctor has decided to reduce the “ultrapowers” of his android creation, Arale, pictured here in the background, to those of a regular young girl. He hopes to avert the powerful collisions that result whenever she runs into him, and he boasts that now that he’s made the adjustments, perfecting his creation, they’ll have to call the manga “Dr. Perfect.”



© Toriyama Akira / Dr. Slump, Shueisha

Dr. Slump: こんどからはこのマンガのタイトルが
Kondo kara wa kono manga no taitoru ga
next time from as-for this manga’s title (subj.)
「ドクター・パーフェクト」になるぞ!!
“Dokutā Pāfekuto” ni naru zo!!
doctor perfect will become (emph.)
“From next time, the title of this manga will become
‘Dr. Perfect’!”
“From now on, this manga will be called ‘Dr.
Perfect’!” (PL2)

- strictly speaking he’s saying “from/beginning next time,” since the name can’t change until the next episode, but the situation is clearly one where we’d say “from now on” in English.
- *zo* is a rough, masculine particle for emphasis.



OL 進化論 OL Shinkaron

by 秋月りす / Akizuki Risu



1

OL: えっ?!
E?
“Huh?” (PL2)

OL: 私って血液型A型だったんですか?
Watashi tte ketsueki-gata ē-gata datta n desu ka?
I/me (quote)/as-for blood type type-A was (explan.) (?)
“Is it that my blood type was type A?”
“I really have type A blood?” (PL3)

Doctor: そーですか。
Sō desu ga.
that way is but
“Yes. (Why?)” (PL3)

- *tte* is a colloquial quotative form, here being used as an informal equivalent of *wa*, to mark the topic: “as for . . .”
- *-gata* is a suffix meaning “type.”
- *n* is a contraction of explanatory *no*, indicating she is seeking an explanation — which in this case essentially means confirmation. She is obviously surprised to learn she has type A blood, and wants to make sure there hasn’t been a mistake.
- *sō desu* is literally “it is that way/it is so,” but the expression is often used when an English speaker would simply say “yes.”
- *ga* (literally “but”) here implies something like “but why do you ask?/why are you so surprised?”

2

OL: ずっとB型だと思って、あの、
Zutto bii-gata da to omotte-te, ano,
all along type-B is/am (quote) be thinking-and (interj.)
みんなも私のこと典型的なB型だって
minna mo watashi no koto tenkeiteki-na bii-gata da tte
everyone too I/me of thing typical type-B is/am (quote)
言ってるんですけど。
itte-ru n desu kedo.
is saying (explan.) but

“I always thought I was type B, and, I mean, everyone says I’m a typical type B (personality).” (PL3)

Doctor: 血液型占いなんてそんなもんですよ。
Ketsueki-gata uranai nante sonna mon desu yo.
blood-type divination (quote)/as-for that kind of thing is (emph.)
“Blood-type divination is about like that.”
“That’s about how reliable it is to classify personalities by blood type.” (PL3)

- *omotte-(i)te* is from *omou* (“think”). • *ano* is a shortened *ano*, which is a hesitation/pause word similar to “uhh/um/I mean/you know.”
- *watashi no koto* is literally “things of/about me,” or just “about me.” *Watashi no koto . . . tte itte-ru* is more literally “(they) are saying . . . about me.”
- *uranai* is the noun form of the verb *uranau*, meaning “to divine/tell (someone’s) fortune,” so it essentially means “divination.” It includes classifying/analyzing personalities according to astrological sign, palm reading, blood type, etc.
- *nante* is a colloquial quotative form used to mark the topic of the sentence, often with a feeling of belittlement.

3

OL: あの、何か気をつけることってあります?
Ano, nanika ki o tsukeru koto tte arimasu?
(interj.) something be careful thing (quote) exists
“Um, is there something I need to be careful about?”
“Oh, was there anything I needed to be concerned about?” (PL3)

Doctor: べつに。
Betsu-ni.
not particularly
“Not really.” (PL2)

- *tte* is again like *wa* (“as for”), and *arimasu* is the PL3 form of *aru* (“exists”), here spoken with the rising intonation of a question.
- *betsu-ni* combines with a negative later in the sentence to mean “not particularly.” Here, *betsu-ni* by itself implies a negative ending to the sentence, something like *betsu-ni arimasen*.
- the typical type A personality is a compulsive worrier, so it appears that the OL is beginning to act like she’s type A.



1

Sound FX: ガタンゴトン

Gatan goton (the rhythmical rumbling of train wheels against tracks)

2

Sound FX: ひそ...

Hiso... (effect of whispering something)

3

OL: 私が泣き寝入りすると思ったら
Watashi ga naki-neiri suru to omottara
I/me (subj.) grin and bear/put up with (quote) if thought
おおまちがいよ! このーっ!!
ōmachigai yo! Konō!
big mistake (cmph.) this/you

"If you think I'll just put up with that, you're greatly mistaken! You-u-u (jerk)!" (PL1-2)

Sound FX: ぐいっ

Gui! (effect of taking firm grip of the man's arm)

Man: あ、ああっ!

A-ā!

(interj.)

"Argh!"

- *naki-neiri suru*, literally "cry oneself to sleep," is also an idiomatic expression meaning "let the matter drop/bear in silence" (often implying being compelled/forced to do so).
- *omottara* is a conditional "if/when" form of *omou* ("think").
- *ō*- is from *ōkii* ("big/large"), so *ōmachigai* = "big mistake."
- *yo* by itself can often serve for *desu yo* ("is/are" + emph.) in colloquial speech. *Omachigai (desu) yo* = "it is a big mistake" → "you are greatly mistaken."
- the small *tsu* after *yo* shows that the syllable is spoken very crisply/sharply, like an exclamation.
- *kono* is literally "this," but in idiomatic use it often refers to the listener ("you"), especially when the speaker is berating/insulting him/her.

4

Station Attndnt: チカンですか?

Chikan desu ka?
groper/molester is it?

"Is he a groper?"

"Did he molest you?" (PL3)

OL: こいつ推理小説の犯人言ったんですっ!!
Koitsu suiri shōsetsu no hannin itta n desu!
this guy detective novel of criminal/culprit said (explan.)
"This jerk gave away whodunnit in my detective novel!" (PL3)

Man: すいません。ほんのでき心でして...

Suimasen. Hon-no dekigokoro deshite...
(apology) the merest impulse/whim is/was

"I'm sorry. It was the merest impulse/a passing whim."

"I'm sorry. I don't know what came over me." (PL3)

- *chikan* refers to men who grope women in crowded trains or make unwanted advances toward women who are alone in parks, on deserted streets, etc.
- *koitsu* is a contraction of *kono yatsu* ("this guy/fellow/thing"). It's a rather rough way of referring to another person, and in a context like this can feel like "this jerk."
- *suiri* = "reasoning/inference/deduction," and *shōsetsu* = "novel/short story"; *suiri shōsetsu* = "detective novel."
- *itta* is the plain/abrupt past form of *iu* ("say") → "reveal/give away."
- *n desu* is explanatory, used because she is explaining why she is so angry.
- *suimasen* is a colloquial *sumimasen*, which can mean either "sorry/excuse me" or "thank you" depending on the context.
- *hon-no* ("a mere/the merest") represents his effort to minimize the significance/seriousness of what he did.
- *deshite* is the -te form of *desu* ("is/are"); often the -te form would imply he had more to say, but here it's just to "soften" the end of his sentence.

図説 Zusetsu

現代用語 Gendai Yōgo 便覧 Binran

A Visual Glossary of Modern Terms



by

Deluxe Company

Deluxe Company is a graphic design house involved in all kinds of visual communication—advertising, packaging, and, as you see here, manga. Their staff consists of three copy writers, two designers, and one manga artist, all of whom contribute ideas for the four-frame manga strips that they send out into the world. Rather than trying to be on the cutting edge, their philosophy is simply to create material that is *omoshiroi* (“interesting/funny”).

Their official company profile humorously notes that they think their material is really funny and are mystified as to why it hasn’t received more recognition. “Our dream,” they claim, “is to be known as the *Sony* of the manga world” (まんが界のソニーと呼ばれるのが夢である, *Manga-kai no Sonii to yobareru no ga yume de aru*).

The 便覧 [“glossary/handbook”] in the title is perhaps more typically read *benran*, but in this case it is *binran*. *A Visual Glossary of Modern Terms* is available in *tankōbon* (book) form (ISBN4-575-933201-1 C0079). The manga cover all kinds of subject matter, but in this issue of *Mangajin* we have selected some material to commemorate New Year’s.



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1

Sign: おみくじ
Omikuji
Omikuji

Man: おっ、やった! 大吉 だつ!
O! *Yatta!* *Daikichi* *da!*
 (exclam.) did great good fortune is
 "Hey! All right! I got *daikichi*!" (PL2)

- *omikuji* (literally "divine lottery"; the honorific prefix *o-* is always used) is a form of fortune-telling popular at shrines and temples. Typically, you draw a stick from a container, and, based on the stick drawn, receive a piece of paper telling your fortune. The paper itself is also called *omikuji*.
- most *omikuji* begin with one of the following basic readings: *daikichi* ("great good fortune"), *iki kichi* ("good fortune"), 小吉 *shōkichi* ("small good fortune"), or *kyō* ("bad fortune").

2

Man: 今年 は 何でも 望み の かなう ラッキーな 年 です。
 (reading) *Kotoshi* *wa* *nandemo* *nozomi* *no* *kanau* *rakkii-na* *toshi* *desu*.
 this year as-for everything/all hopes/wishes (subj.) come true lucky year is
 "This year is a lucky year when all your wishes will come true." (PL3)

ワンランク 上 の 自分 を 目指しましょ... か。
Wanranku *ue* *no* *jibun* *o* *mezashimashō*... *ka*.
 one rank higher of oneself (obj.) let's aim at (?)
 "Set your sights on raising yourself up a level, ... it says." (PL3; 2)

Man: おおー! ずいぶん 軽い 文章 の おみくじ だけど、これで 脱・みつぐ君 だつ!
O! *Zuibun* *karui* *bunshō* *no* *omikuji* *da* *kedo*, *kore* *de* *datsu* *Mitsugu-kun* *da!*
 (exclam.) very much light sentence/phrasing of/with fortune is but this with escape tribute-(fam.) is
 "Hey he-e-ey! It's an *omikuji* that's very lightly worded, but with this it's escape Mr. Tribute!"
 "Hey he-e-ey! It's an awfully lightweight fortune, but now I can stop being Mr. Tribute!" (PL2)

- *nandemo* = "anything/everything"; *nandemo... kanau* = "everything comes true/is fulfilled." *No* marks *nozomi* ("hopes/wishes," from the verb *nozomu*, "hope/wish for") as the subject of *kanau*; *no* is often substituted for the subject marker *ga* in modifying clauses.
- *nandemo nozomi no kanau* is a complete thought/sentence ("all your wishes come true") modifying *rakkii-na toshi* ("lucky year"). *Rakkii-na* is an adjective formed from English "lucky"; the standard way to form Japanese adjectives from foreign words is to add *-na*.
- *mezashimashō* is the volitional form of *mezasu* ("aim for/set one's sights on"). Volitional forms (-*mashō*/-*yō*/-*ō*, "let's/I shall") normally express what the speaker intends/plans to do, but they can be used to encourage/command the listener to do something instead — the way the English phrase "Let's..., shall we?" might be used to tell someone to do something.
- saying ... *ka* after reading the fortune is like a rhetorical "so that's what the fortune is/says, is it?"
- *datsu* means "escape/withdraw/extricate oneself from (an undesirable situation)," and typically precedes a word or phrase describing that undesirable situation. One of the most common expressions using this word is *datsu sara* (*sara* is short for *sarariiman*, "salaryman"), which refers to escaping the high-stress life of the corporate salaryman and striking out on one's own.

3

FX: パッ

Pa! (used for a variety of rapid/sudden actions, in this case the action of taking the *omikuji* away from him)

- *Mitsugu-kun* = "Mr. Tribute," referring to a guy who gives a girl lots of presents, or whom she can ask to pay for things (vs. *honmei-kun*, the guy she really likes). *-Kun* is a more familiar equivalent of *-san* ("Mr./Ms.").

Man: あ。

A.
 (interj.)
"Hey!"

Woman: わたし に それ ちょうどいい! かわりに わたし の あげる から。
Watashi *ni* *sore* *chōdai!* *Kawari* *ni* *watashi* *no* *ageru* *kara*.
 I/me to that (please) give in exchange I/me 's will give because
 "Give that one to me! (Because) I'll give you mine in exchange." (PL2)

- *chōdai* is an informal equivalent of *kudasai*, "please give me/let me have."
- *watashi* = "I/me," and *no* is possessive; *watashi no* can be used as a modifier (*watashi no omikuji* = "my *omikuji*") or it can stand alone when the object is understood (*watashi no* = "mine").

4

Man: 小吉 ... 今 の 自分 に 満足していれば 幸せ です。
 (reading) *Shōkichi* ... *Ima* *no* *jibun* *ni* *manzoku* *shite-ireba* *shiawase* *desu*.
 small good fortune now of oneself with if will be satisfied happy is/will be
 "Small good fortune: You will be happy so long as you are satisfied with your present self." (PL3)

無理な 夢 は みないこと。
Muri-na *yume* *wa* *minai* *koto*.
 impossible dream as-for don't see/have
"Don't dream impossible dreams." (PL2)

- *manzoku* = "satisfaction," and *manzoku suru* means "become satisfied." *Manzoku shite-ireba* is a conditional "if" form of *manzoku shite-iru* ("is satisfied"), from *manzoku suru*.
- *minai* is the negative form of *miru* ("see/look at," or in the case of a dream, "have a dream").
- *koto* (lit. "thing") added to the end of a non-past declarative sentence can make a gentle command/admonition.
- *sonna* (lit. "that kind of") can be used by itself as a generic exclamation of dismay/protest.
- *haratte* is the *-te* form of *harau* ("pay"). In colloquial speech, the *-te* form can be used to make informal requests/gentle commands.

Man: そんない!

Sonna!
 that kind of
"That's harsh!" (PL2)

Woman: おみくじ代 払って ねー。
Omikuji-dai *haratte* *ne*.
 omikuji fee pay-(request) (colloq.)
 "Pay for the fortunes, okay?" (PL2)

図説現代用語便覧 *Zusetsu Gendai Yōgo Benran*

A Visual Glossary of Modern Terms



by デラックス・カンパニー
Deluxe Company

Man: スポーツ は なに?
Supōtsu wa nani?
sport as-for what
“What’s your (favorite) sport?” (PL2)

Woman: えー と、 テニス。
E to, tennis.
(interj.) (quote) tennis
“Umm, tennis.” (PL2)

Man: あ、ボクもやるんだ。
A, *boku mo yaru nda.*
(interj.) I/me also do/play (explan.)
“Oh, I play (tennis), too.” (PL2)

- *supōtsu* sounds like “sports” (plural), but it’s also used for “sport” (singular).

Man: それじゃ、 キミ の 星座 は?
Sore ja kimi no seiza wa?
in that case/then you 's constellation/sign as-for
“Then what's your astrological sign?” (PL2)

Woman: みずがめ座 よ。
Mizugame-za *yo.*
water jar constellation (emph.)
“Aquarius.” (PL2)

Man: ボクと相性良いね。
Boku to aishō ii ne.
I/me with affinity/compatibility good (colloq.)
“That makes you compatible with me, doesn’t it.” (PL2)

- in colloquial speech, when the nature of the question is obvious, speakers often state just a topic + *wa* ("as for . . .") with the intonation of a question.
- *seiza* is the word for "constellation," and constellation names end in *-za*. *Mizugame-za* = "the water jar constellation" → "the Water Bearer/Aquarius."
- *ga*, to mark *aishō* ("affinity/compatibility") as the subject of *ii* ("good/fine"), has been omitted. *Aishō (ga) ii* = lit. "affinity/compatibility is good."

Man: 血液型 は?
Ketsueki-gata wa?
blood type as-for
“What’s your blood type?” (PL2)

Woman: O型 よ。
O-gata *yo.*
"Type O." (PL2)

Man: ボクはA型! OとAなら理想のカップルだね。
Boku wa ē-gata! O to ē nara risō no kappuru da ne.
I/me as-for type-A O and A if it is ideal couple is/are (colloq.)
“I’m type A! If we’re O and A, we’re the ideal couple!” (PL2)

Man: えーと、O と A の 親 から は 確か... あれっ!?
É to, ō to ē no oya kara wa tashika... are!?
(interj.) O and A of parents from as-for quite sure (interj.)
"As for from parents of blood types O and A, I believe... Huh?"
"Let's see, if I'm not mistaken, parents of type O and type A produce... Huh?" (PL2)

Woman: 理想の カップル なんだ から、
Risō no kappuru na n da kara,
ideal couple (explan.-iv) because
どー だって いい ジやない、そんな ささいな こと。
dō datte ii ja nai, sonna sasai-na koto.
what/how even if is good/OK isn't it? that kind of trivial thing
“We’re the ideal couple, so what should you care about a
trivial thing like that?” (PL2)

- *oya* = "parent(s)," and *kura* = "from," so *oya kara* = "from parents," here implying "from parents . . . are born/produced."
- *tashika* means "sure/certain," but when *tashika* is used as an adverb without the particle *ni* after it, like this, it implies a more tentative "I think/if I'm not mistaken/I'm pretty sure."
- he is wondering if he is really the father of the child.

A Visual Glossary of Modern Terms



1

Sign: 山田 クニコ の 爆笑 正月 ショー
Yamada Kuniko no Bakushō Shōgatsu Shō
(surname) (given name)'s explosive laughter New Year's show
Yamada Kuniko's Uproarious New Year's Show

Man: また こいつ か?

Mata koitsu ka?
again this one (?) "Her again?" (PL2)

- *koitsu* is a contraction of *kono yatsu* ("this guy/person/thing"), a rather rough way of referring to another person.
- the question indicated by *ka* is purely rhetorical.

2

Sign: 山田 クニコ の ニューイヤークイズで ドン
Yamada Kuniko no Nyū Iyā Kuizu de Don
(surname)(given name)'s New Year quiz with (shot/explosion FX)
Yamada Kuniko's New Year's Quiz with a Bang

Man: またまた こいつ か? あーあ。

Mata mata koitsu ka? Ā-a.
yet again this one (?) (interj.)

"Her yet again? What a bummer!" (PL2)

- *ā-a* is an interjection of disappointment/lament/mild disgust: "Oh well/Too bad/What a bummer."

3

Man: 正月 三が日 ずっと 同じ タレント、同じ 内容。
Shōgatsu sanganichi zutto onaji tarento, onaji naiyō.
New Year first 3 days throughout same talent same content
"All three days of the New Year, it's the same personalities doing the same stuff." (PL2)

マンネリ も 極まれり。
Manneri mo kiwamareri.
mannerism/stereotyping (emph.) has reached extreme
"Monotony has reached its extreme." (PL2)

Sound FX: フフ Fu! (disgusted snort)

Man: 他に 考える こと が ない のか、日本人 は...
Hoka ni kangaeru koto ga nai no ka, Nihonjin wa...
other think thing (subj.) not exist (explan.-?) Jpn people as-for
"Don't Japanese have anything else to think about?"
"Can't the Japanese think of anything else?" (PL2)

- *shōgatsu sanganichi* refers to the first 3 days of the New Year. Traditionally, offices and businesses remain closed, and the days are spent visiting shrines, calling on friends and relatives to exchange greetings, eating special New Year's foods, and playing New Year's games. The TV programming during this time is bland and monotonous.
- *manneri* (from English "mannerism") describes things that have become "stereotyped/all the same/cliché."
- *kiwamareri* is a classical Japanese equivalent of *kiwamatta*, past form of *kiwamaru* ("reach an extreme").

4

Angel: そー 言いながら ずーーっと テレビ ばっかり
Sō ii-nagara zu-utto terebi bakkari
so/that way while saying throughout TV only

見てる おまえ は 何 なんだ。えっ?
mite-ru omae wa nan na n da. E?
is/are watching you as-for what (explan.-?) (interj.)

"As for you who watches TV all along while saying that kind of thing, what are you, hunh?"

"That's what you say, but you're the one watching TV the whole time, so who are you to complain, hunh?" (PL2)

Man: ううつ。 Uu! "Sob."

- *ii-* is from *iu* ("say"), and *-nagara* is a verb suffix that can mean "in spite of."
- *bakkari* is a colloquial *bakari* ("only"), and *mite-(i)ru* is from *miru* ("watch"). *Bakari* followed by a verb means "do only/nothing but..."
- the complete sentence ending in *mite-ru* modifies *omae* ("you"), which *wa* marks as the topic of the question *nan na n da?* ("what is it?").

(continued from page 19)

might consider blood types in hiring decisions. However, job hunters attest that it is not unusual for blood type to come up during an interview. Only ten years ago, Ônishi Akahito, author of "Ketsueki-gata no Meiro" (血液型の迷路, "The Blood Type Maze") documented the existence of want ads that specified certain blood types need not apply. Four years ago, the *Asahi Shimbun* reported that Mitsubishi Electric had assembled an all-AB-type product development team. (A public relations officer at Mitsubishi denies the company ever did such a thing, though she does admit that the company "considered" it.) And a report in the September 5

What do Japanese youth believe in?

	Women	Men
Blood types:	67.8%	51.0%
Horoscope:	53.6%	25.8%
Palm Reading:	44.5%	21.2%

From a survey of 523 male and 416 female university students published in *Nihon no Ronin*, 1992

issue of *Aera* quoted Fujii Yasuo, president of *Ryûkakusan* (龍角散, manufacturer of a popular throat lozenge), as saying that he believes in the "connection between blood group and personality" and that he hopes to take blood groups into consideration in future personnel decision-making. In a recent interview, Fujii stated that the company is already using blood types as a criterion for job assignments on a small scale.

Product developers have cleverly tapped into the appeal of blood types to sell goods, including lighters, key holders, soda pop, and even condoms. Do anxiety-ridden type A's get a sturdier prophylactic than devil-may-care type B's? No, except for a blood type-specific enclosure (detailing the best way for a man of the particular type in question to approach women of each blood type—e.g., "It's important to be considerate of this one's feelings"), the product is the same. Jex, the company behind AOBAB condoms, which sell at a rate of 6.4 million units a year, sees the value of a blood-typed condom in the sheer fun of it. As for the rationale behind blood-typed lighters and key holders, States, the manufacturer, simply thought that they would sell well, given the popularity of blood-typing. They were right. The soda (no longer available) at least showed an attempt to refer to genuine blood type/personality theory. *Ki o tsukaisôda* (気をつかいソーダ, "soda for the careful") apparently soothed the nerves of overly anxious type A's, while *jô ni atsusôda* (情にあつソーダ, "soda for the passionate") quenched the big thirst of fervent type O's.

The mania for blood types might seem a rather strange phenomenon in this modern and sophisticated society. Japanese themselves tend to scoff at the idea that blood types have anything to do with a person's character—and then continue to ask new acquaintances what type of blood they have. But before passing judgment, think for a moment about the phenomenon of horoscopes in America. We all laugh—

(continued on page 87)

*throat lozenge = 喉の痛み止めドロップ *nodo no itomi-dome doroppu* *anxiety-ridden = 不安に苛まれた／神経質な *fuun ni sainomareta/shinkeishitsu-na* *sturdier prophylactic = より丈夫なコンドーム *yori jobu-na kondomu* *devil-may-care = 無拘着な *mutonchaku-na* *fervent = 热烈な *netsuretsu-na* *scoff = あざ笑う *azawaranu*

図説現代用語便覧 Zusetsu Gendai Yôgo Binran

A Visual Glossary of Modern Terms



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1

Father: 鳥上げ、福笑い、すごろく、コマまわし、羽根つき
Takoage, fukuwarai, sugoroku, komamawashi, hanetsuki:
 kite flying (game name) (game name) top spinning (game name)

“Flying kites, fukuwarai, sugoroku, spinning tops, battledore and shuttlecock:”

それが正しい日本の正月というもの。
Sore ga tadasu Nihon no shōgatsu to iu mono.
 that (subj.) correct/proper Japan 's New Year's (quote) say thing
 “That is what's called a proper Japanese New Year's.”

“Those are what make a proper Japanese New Year's.” (PL2)

Son: そんなの今どきはやんないよ。
Sonna no imadoki hayannai yo.
 that kind of one/thing now/these days not popular (emph.)

“Those kinds of things aren't popular any more.” (PL2)

- *fukuwarai* is a New Year's game in which a blindfolded player places mouth, nose, eyes, etc. on a blank face, and everyone laughs at the funny face that results.
- *sugoroku* is the traditional name for “backgammon,” which was introduced to Japan from China perhaps as early as the 6th century; since the Edo period (1600-1868) *sugoroku* has also become the generic name for simple “board games” (the board is usually just a large sheet of paper) in which players advance their pieces along the prescribed course from “start” to “finish” according to the roll of a die. The latter kind of *sugoroku* is thought of mainly as a New Year's game for children.
- *hanetsuki* is a badminton-like game played with decorated wooden paddles, or “battledores,” and a shuttlecock made of a tiny wooden ball with colorful feathers attached; it, too, is a New Year's game.
- *sore ga... to iu mono (de/desu)* literally is “that is what's called...”
- *shōgatsu* (often with the honorific prefix *o-*) refers to “New Year's” and all its attendant observances; calendrically, *shōgatsu* can refer variously to January 1, to the first 3 days of January, or to the entire month of January, depending on the context.
- *hayannai* is a contraction of *hayaranai*, negative of *hayaru* (“become popular”).

2

Father: バカモノ! 正月の遊びには意味があるのだ。
Bakamono! Shōgatsu no asobi ni wa imi ga aru no da.
 fool/idiot person New Year's of play/games in as-for meaning/significance (subj.) exists (explan.)

“You idiots! New Year's games have special significance.” (PL2)

Father: 鳥上げは高く大きく育つように、福笑いは幸せに笑ってすごせるようにとか。
Takoage wa takaku ōkiku sodatsu yō ni, fukuwarai wa shiawase ni waratte sugosuru yō ni to ka.
 kite flying as-for tall big grow so that (game name) as-for happily laugh-and can pass time so that and such/etc.

“You fly kites so you'll grow big and tall, and you play fukuwarai so that you can pass the year happily with lots of laughter, and so on.” (PL2)

- the link between flying a kite “high” and growing “high” (i.e., “tall”) is a little clearer in Japanese because *takaku* (the adverb form of *takai*, “high”) is used for both.
- *yō ni* after a verb can mean “so that (the action takes place)”; *sodatsu yō ni* = “so that (you) grow.”
- *shiawase ni* is an adverb form of *shiawase*, and *waratte* (the *-te* form of *warau*, “laugh”) is also serving as an adverb for *sugosuru*, the potential (“can/be able to”) form of *sugosu* (“pass/spend time”).

3

Son: それじゃあ、コマは?
Sore jā, koma wa?
 if it is that/in that case tops as-for

“In that case, what about tops?”

“Then what's spinning tops for?” (PL2)

- *sore jā* is a colloquial *sore de wa*, “if it is that/in that case/then.”
- *jibun* = “oneself,” or “me/myself,” “he/himself,” “you/yourself,” “they/themselves,” etc., depending on the context. *Jibun de* = “by oneself/myself/yourself/etc.”
- *kangaenasai* is a relatively gentle command form of *kangaeru* (“think/contemplate”).

Daughter: 羽根つきは?
Hanetsuki wa?
 “And what's shuttlecock for?” (PL2)

Father: そっ、それは/自分で考えなさい。
So-sore wa / jibun de kangaenasai.
 th-that/those as-for oneself/yourselves by think

“Fix-figure those out yourselves.” (PL2)

4

Daughter: お父さん。
Otōsan.
 father
“Dad.” (PL3)

Son: お年玉は?
Otoshidama wa?
 New Year's money as-for
“What about our otoshidama?” (PL2)

Father: 古くさことを言うな。
Furukusa(i) koto o iu na.
 antiquated thing (obj.) say (prohib.)

“Don't be so old-fashioned.” (PL2)

- *otoshidama* (literally, “gem of the year”; the honorific prefix *o-* is always used) refers to a gift of money traditionally given to children at New Year's by parents, grandparents, and other close relatives and friends.
- there seems to be a typo in the manga. “*Furukusa*” should be *furukusai*, from *furu* (“old”) and the suffix *-kusai*, which means “smells/reeks/stinks (of) . . .”; so *furukusai* = “smells old” → “is old-fashioned/anti-quated/passe.”
- *na* after the plain/abrupt non-past form of a verb makes a prohibition or negative command, “Don't . . .”

LogoVista



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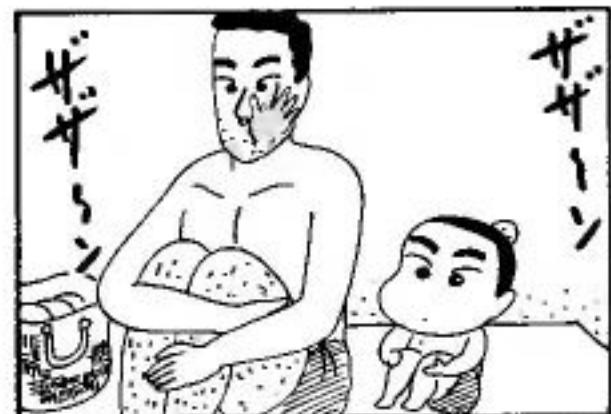
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Nohara Shinnosuke, known as "Shin-chan" to his family and friends, is the five-year-old son of Misae, a housewife, and Hiroshi, a salaryman. His adventures are chronicled in the series *Crayon Shin-chan*, two installments of which appear each week in the manga magazine *Action* (アクション). (As a comic device, the artist often names things after the magazine and its publisher, Futabasha: note "Futaba Bank" in this month's selection.)

Most of the 3-page stories in *Crayon Shin-chan* are about ordinary events in the life of a typical little boy. The humor is broad, and the gags fly thick and fast, with the precocious Shin-chan continually upsetting nearby adults by taking what they have said too literally, misunderstanding what has been said, or saying aloud what should be kept to himself. Bathroom and sexual humor turn up regularly, and the stories are laced with plenty of slapstick violence. In the scene below, for example, Misae has caught Shin-chan and his father leering at a pretty girl on the beach, and left them with a piece of her mind.



debüt as an artist in *Action*. So popular is the series that Shin-chan's face appears somewhere on every *Action* cover.

Today, 25 million copies of the first *Shin-chan tankōbon* (a book collection of cartoons which have already appeared in print) have been sold, setting an all-time record. A full-length feature film was released with great success this summer, and in the hyper-merchandising tradition of Snoopy and Hello Kitty, more than 500 products bear *Shin-chan*'s likeness. Despite some parental misgivings, the *Shin-chan* phenomenon seems unstoppable.

Shin-chan's comic
combination of a little boy's innocence and "adult" interest in sexual matters is one of the more striking aspects of *Crayon Shin-chan*. He can often be found looking up women's skirts, commenting on their bust size, or talking about thong and "high leg" panties. This caused some controversy when, in 1992, *Crayon Shin-chan* made the transition from manga in a men's magazine to weekly cartoon airing during prime time.

At any rate, *Crayon Shin-chan* has been a gold mine for its creator, Usui Yoshito, 39, who comes from Shizuoka prefecture in central Japan. He began the strip in 1990, only three years after his



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オラと母ちゃんは お友だちなの日編

その8



Title: オラ と 母ちゃん は
Ora to Kāchan wa
 I/me and Mom as-for
 お友だち なの よ 編、 その8
O-tomodachi na no yo Hen: Sono Hachi
 (hon.)-friends (expl.) (emph.)collection no. 8
Mom and I are Great Friends, Story 8.
 (PL2)

- *ora* is a variation of *ore*, a rough/masculine word for “I/me.”
- *kāchan* is an informal equivalent of *okāsan*, “mother.”
- as with *o-tomodachi* here, children tend to use a larger proportion of words with the honorific prefix *o-* because many adults use *o-* as a kind of diminutive prefix when speaking with children.
- in colloquial speech, the emphatic *yo* by itself can often stand for *desu yo* (“is/are” + emph.).
- *hen* refers to a “compilation/collection” containing a number of “articles/stories/episodes,” and *sono ichi, sono ni, sono san*, etc. (literally “the first/second/third of that”) is a relatively common way of designating the sequence of the stories/episodes.

Mother: しんのすけー、
Shinnosuke-
 (name)
“Shinnosuke, . . .”

Mother: お出かけ する から したくしてー。
o-dekake suru kara shitaku shitē.
 (hon.)-going out do because/so get ready-(req.)
“we’re going out so get ready.” (PL2)

- *Shinnosuke* is Shin-chan’s full given name. Taking the first syllable of a person’s given name and adding the diminutive *-chan* is a very common way of forming a familiar name for the person, used especially by family and close friends.
- *o-dekake suru* is a polite equivalent of *dekakeru*, “go out/go on an excursion” — generally implying going somewhere in particular or going out for a specific purpose. When speaking with babies/children, many adults throw in a lot of honorific *o-* prefixes and *-san* suffixes even though they are otherwise speaking informally.
- *shitaku* = “preparations,” and *shitaku shite* is the *-te* form of *shitaku suru* (“make preparations/get ready”). The *-te* form is often used to make a relatively abrupt request or gentle command in informal situations.
- the elongated final vowels show she is calling loudly, as if from a different room.

Shin-chan: どこ 行く の?
Doko iku no?
 where go (expl.)
“Where’re we going?” (PL2)

Mother: 銀行。
Ginkō.
 bank
“To the bank.” (PL2)

- the particle *~(e)* has been omitted after *doko* (“where”).
- asking a question with *no* is very common in informal speech, especially among female speakers and children.

Mother: おもちゃは いい の!! おもちゃは。
Omocha wa ii no! Omocha wa.
 toys as-for good/OK (expl.) toys as-for
“Toys are unnecessary! Toys are!”
“Never mind your toys.” (PL2)

- *ii* literally means “good/fine/okay,” but . . . *wa ii* often has the idiomatic meaning of “it’s okay without . . .” or “. . . is/are unnecessary.”
- repeating *omocha wa* adds emphasis.

Mother: ったく わかってん の かしら。
Itaku wakatte-n no kashira,
 (exclam.) understand (expl.) I wonder if
 銀行 って ところ が . . .
ginkō tte tokoro ga . . .
 bank (quote) place (subj.)
 “I wonder if he understands the place
 called a bank?”
**“Sheesh. I wonder if he has any idea
 what a bank is.”** (PL2)

Shin-chan: そ う だ。
Sō da.
 that way is
“Oh, I know!” (PL2)

- *itaku* is a contraction of *mattaku* (lit. “completely/entirely”), often used as an expression/exclamation of exasperation. It can come at either the beginning or end of a sentence.
- *wakatte-n* is a contraction of *wakatte-iru* (“understand”), from *wakaru* (“come to know/understand”).
- *kashira*, used mostly by females, asks a conjectural question, “I wonder if?” — so *wakatte-n no kashira* = “I wonder if (he) understands?”
- *tte* is a colloquial equivalent of the quotative *to iu*, so *ginkō tte tokoro* is literally “a place called a bank.” *Ga* marks this phrase as the inverted subject of the verb, *wakatte-n*, which in normal syntax would come after the subject: *ginkō tte tokoro ga wakatte-n no kashira*.
- *sō da* (literally, “[it] is so/it is that way”) is often used like an exclamation at the beginning of a sentence to express a sudden realization/thought.

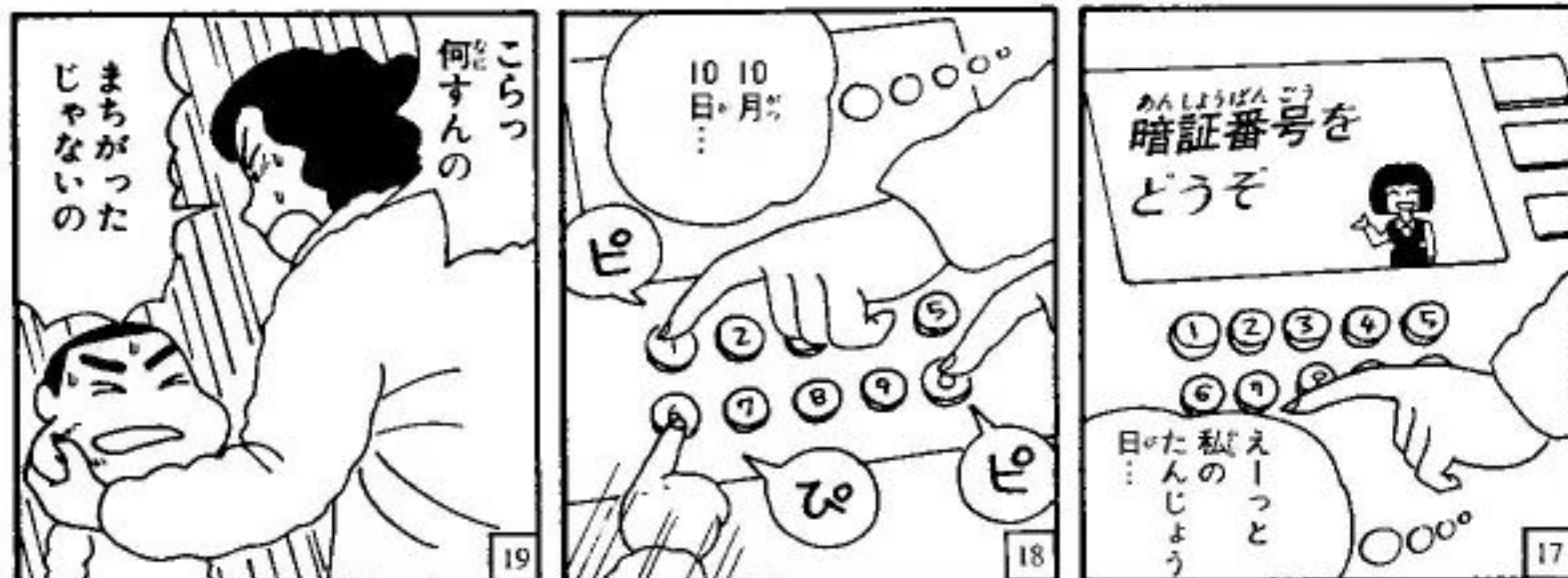
Shin-chan: はい、 母ちゃん。
Hai, Kāchan.
 yes/here Mom
“Here, Mom.” (PL2)

Mother: ど こ で おぼえた の、 そ 一 ゆ 一 こ と?
Doko de oboeta no, sō yū koto?
 where at learned (expl.) that kind of thing
“Where did you learn such a thing?”
 (PL2)

- *hai*, literally “yes,” is used like English “here” when handing something to someone.
- *oboeta* is the plain/abrupt past form of *oboeru* (“learn”).
- *そ 一 ゆ 一 (sō yū)* is a kind of “pop” spelling of そ う い う (*sō iu*, “that kind of”) — like writing “nite” for “night.” Her syntax is again inverted; normal order would be *sō iu koto (o) doko de oboeta no?*
- in Japan, where firearms are hard to come by, bank robbers are usually depicted as carrying knives instead of handguns.



6	<p>Sign: フタバ 銀行 <i>Futaba Ginkō</i> Futaba Bank</p> <p>On Door: キヤッショ サービス <i>Kyasshu Sabisu</i> ATM Service</p> <ul style="list-style-type: none"> • <i>kyasshu sabisu</i>, a katakana rendering of English "cash service," is the name banks use for their ATM service. ATMs are generically known as 自動窓口機 (<i>jidō madoguchi-ki</i>). 	<p>Mother: おっせえ なア、 くそババア。 (thinking) <i>Osse nā, kuso-babā.</i> slow (emph.) (derog.)-old lady/bag "You're too darn slow, you old bag." (PL1)</p> <p>ぜんぜん 進まない じゃないの。 <i>Zenzen susumanai ja nai no.</i> [not] at all not advance is it not the case "(Isn't it the case that) the line doesn't move at all!"</p> <p>"You're holding up the line!" (PL2)</p>
7	<p>Mother: うわー。 <i>Uwā.</i> "Yikes!" (PL2)</p> <p>Signs: ご入金 お引出し <i>Go-nyūkin O-hikidashi</i> (hon.)-deposit(s) (hon.)-withdrawal(s) Deposits & Withdrawals</p>	<p>Sound FX: イラ イラ イラ <i>Ira ira ira</i> (effect of impatience, from <i>ira-ira suru</i>, "fret/be impatient/be irritated")</p> <ul style="list-style-type: none"> • <i>osse</i> is a rough, slang corruption of <i>osoi</i> ("slow"), and <i>nā</i> provides rough emphasis. • <i>kuso</i>, literally "excrement," is sometimes used as an emphatic derogatory/insulting prefix. <i>Babā</i> is a derogatory equivalent of <i>bāsan</i> ("old woman/granny"); as an insult it can be applied to women of middle age or older. • <i>ja nai no</i> is a purely rhetorical question, actually acting as a strong assertion/accusation.
8	<p>Mother: しんのすけ、 そっち に 並んで <i>Shinnosuke, sotchi ni narande</i> (name) that way/over there at line up-and 順番 とっといて。 <i>junban toottoite.</i> place take/hold "Shinnosuke, you line up over there and hold a place for me." (PL2)</p> <ul style="list-style-type: none"> • <i>toottoite</i> is a contraction of <i>otte oite</i>, from <i>otte oku</i> ("take and keep/hold" in preparation for future need). 	<p>Mother: お、 しんちゃん もう すぐ ね。 (thinking) <i>O, Shin-chan mō sugu ne.</i> (interj.) (name-dimin.) already soon (colloq.) "Oh, Shin-chan's almost there." (PL2)</p>
9	<p>Shin-chan: コアラ の マーチ。 <i>Koala no Māchi</i> koala of march "March of the Koala Bears."</p> <p>Mother: 買う 買う。 <i>Kau kau.</i> will buy will buy "Okay, okay." (PL2)</p> <p>Mother: 足もと 見る こと おぼえてきたな。 (thinking) <i>Ashimoto miru koto oboete kita na.</i> by one's feet look at thing is learning (colq.) "He's learning how to take advantage of me." (PL2)</p> <ul style="list-style-type: none"> • <i>Koala no Māchi</i> is the name of a popular children's snack. • <i>ashimoto</i> refers to the area at/near one's feet, and, figuratively, to the situation/circumstance one finds oneself in. <i>Ashimoto o miru</i> is an expression meaning "take advantage of a person's situation/weakness/helplessness." 	<p>Shin-chan: 母ちゃん カード、 カード。 <i>Kachan, kādo, kādo.</i> "Mom, the card, the card!" (PL2)</p> <p>Sign: お引出し <i>O-hikidashi</i> Withdrawals</p> <p>Sound FX: タタタ <i>Ta ta ta</i> (effect of running)</p> <p>FX: ススル <i>Susū!</i> (effect of sliding forward in line)</p>
10	<p>Signs: ご入金 お引出し <i>Go-nyūkin O-hikidashi</i> Deposits & Withdrawals</p> <p>Woman: あら? おかしい わね、 コレ。 <i>Ara? Okashii wa ne, kore.</i> (interj.) strange/malfunctioning (fem. colloq.) this "Oh, this (machine) is strange." "Hey, what's wrong with this thing?" (PL2)</p> <p>Narration: 自分 の 操作 ミス を あたかも <i>Jibun no sōsa misu o atakamo</i> oneself 's operation error (obj.) just as if 機械 が 悪いか のように 言う。 <i>kikai ga waru ka no yō ni iu.</i> machine (subj.) bad/at fault as if say She says of her own input error just as if the machine were at fault. She blames the machine when she pushes the wrong button. (PL2)</p>	<p>Mother: おまえ の 番 に なれば <i>Omae no ban ni nareba</i> you 's turn to when became ママ 行った のに。 <i>mama itta noni.</i> Mama went/would go even though "I was going to go (to your line) when your turn came up." (PL2)</p> <p>Shin-chan: そーゆー こと は <i>Sō yū koto wa</i> that kind of thing as-for お膳 に コムヌケ して よ。 <i>o-zan ni komunuke shite yo.</i> (hon.)-tray on/at (nonsense word) do-(req.) (emph.) "That kind of thing you have to communicate on a tray." (PL2)</p> <p>Arrow: 「事前に コミュニケして」と いいたい。 <i>"Jizen ni komunike shite" to itai.</i> beforehand communicate quote wants to say He means to say "Communicate ahead of time."</p> <ul style="list-style-type: none"> • <i>nareba</i> is a conditional "when" form of <i>naru</i> ("become"). • <i>noni</i> ("even though/although"), especially at the end of a sentence, can express regret/dismay/disappointment. • like American kids who often have very odd notions of what the Pledge of Allegiance says, Shin-chan has misunderstood a phrase well above his normal vocabulary.



<p>Mother: やっと 私 の番。 <i>Yatto watashi no ban.</i> finally I/me 's turn</p> <p>"It's finally my turn." (PL2)</p> <p>いくら おろそう かな? <i>Ikura orosō ka na?</i> how much shall take down/withdraw I wonder</p> <p>"I wonder how much I should withdraw?" (PL2)</p> <p>• <i>orosō</i> is the volitional ("let's/I shall") form of <i>orosu</i> ("get/take down," or when speaking of money in the bank, "withdraw").</p>	<p>• <i>sun</i> is a contraction of <i>suru</i> ("do").</p> <p>• <i>machigatta</i> is the past of <i>machigau/machigaeru</i> ("make a mistake"). <i>Ja nai no</i> is a purely rhetorical question. She's scolding Shin-chan for causing her to make a mistake.</p>
<p>Mother: は <i>Ha</i> (catching breath nervously/tensely)</p> <p>1: まちがえる な よ。 <i>Machigaeru na yo.</i> make mistake (prohibition) (emph.)</p> <p>"Don't make a mistake." (PL2)</p> <p>2: サッサと やれ よ。 <i>Sassa-to yare yo.</i> quickly do (emph.)</p> <p>"Do it quickly." (PL2)</p> <p>3: たのむ よ、オバサン。 <i>Tanomu yo, obasan.</i> request (emph.) aunt/lady</p> <p>"Come on, lady." (PL2)</p>	<p>Mother: これ じゃ さっき の おばさんと 同じ だわ。 (thinking) <i>Kore ja sakki no obasan to onaji da wa.</i> this if it is while ago of lady as same is (fem.)</p> <p>"At this rate, I'm no better than that other lady." (PL2)</p> <p>• <i>shite n</i> is a contraction of <i>shite-iru no</i>, the progressive ("is/are -ing") form of <i>suru</i> ("do") plus explanatory <i>no</i>. Asking a question with <i>n da (yo)</i> is masculine and generally sounds quite rough.</p> <p>• <i>shiro</i> is the abrupt/rough command form of <i>suru</i> ("do").</p>
<p>Narration: 混んでいる 時 の <i>Konde-iru toki no</i> is crowded time at</p> <p>キヤッショウサービス機 は あがる。 <i>kyasshu sabisu-ki wa agaru.</i></p> <p>ATM as-for get nervous</p> <p>(Using) an ATM when it's crowded makes her nervous. (PL2)</p> <p>• <i>na</i> after a plain, non-past verb makes an abrupt prohibition: "don't..."</p> <p>• <i>tanomu</i> = "ask/request (a favor)," so when directed at a person it essentially means "I ask you/please." → "We're counting on you/come on."</p>	<p>Mother: おちつく の よ。 (thinking) <i>Ochitsuku no yo.</i> relax/cool down (explan.) (emph.)</p> <p>"Relax." (PL2)</p> <p>Mother: 気 を 集中する の よ。 (thinking) <i>Ki o shūchū suru no yo.</i> mind (obj.) concentrate (explan.) (emph.)</p> <p>"Concentrate." (PL2)</p> <p>Mother: 私 は プロ の 主婦。 (thinking) <i>Watashi wa puro no shufu.</i> I/me as-for professional = housewife</p> <p>"I'm a professional housewife." (PL2)</p> <p>• explanatory <i>no</i> plus the emphatic <i>yo</i> can be used to give relatively gentle-sounding but firm commands — here, commands to herself.</p>
<p>Instruction: 暗証番号 を どうぞ <i>Anshō bangō o dōzo</i> PIN (obj.) please</p> <p>Please enter your PIN number. (PL3)</p> <p>Mother: えー っと、 私 の たんじょう日。 (thinking) <i>E tto, watashi no tanjōbi.</i> let's see (quote) I/me 's birthdate</p> <p>"Let's see, my birthday." (PL2)</p>	<p>Sound FX: ピ <i>Pi</i> (electronic button sound)</p> <p>Shin-chan: おさるさん だ よ オー。 (singing) <i>Osaru-san da yo-.</i> (bon.)-monkey-(hon.) is/am (emph.)</p> <p>"I'm Mr. Mo-n-nke-e-ey." (PL2)</p>
<p>Mother: 10月 10日。 (thinking) <i>Jūgatsu tōka.</i></p> <p>"October 10" → "1010"</p>	<p>Mother: もう 一回 挑む 勇気 は ない。 (thinking) <i>Mō ikkai idomu yūki wa nai.</i> more one time attempt courage as-for not have</p> <p>"I don't have the courage to try again." (PL2)</p>
<p>Sound FX: ピ ピ ピ <i>Pi pi pi</i></p> <p>Pip pip pip (electronic button sound)</p>	<p>Arrow: 残高 照会 押した。 <i>Zandaka shōkai oshita.</i> balance inquiry pushed</p> <p>She pushed (the button for) balance inquiry.</p>
<p>Mother: こらっ、 何 すん の。 <i>Kora! Nani sun no?</i> (interj.) what do (explan.-?)</p> <p>"Hey! What're you doing?!" (PL2)</p> <p>Mother: まちがった じゃないの。 <i>Machigatta ja nai no.</i> made mistake didn't I/we</p> <p>"Now we've made a mistake." (PL2)</p> <p>• <i>kora!</i> is an interjection for scolding, like "Hey!/Stop that!/Cut it out!"</p>	<p>Shin-chan: 何で 泣いてん の? お金 ない の? <i>Nande naite-n no? O-kane nai no?</i> why crying (expl-?) (bon.)-money not have(expl-?)</p> <p>"Why're you crying? Don't we have any money?" (PL2)</p> <p>• <i>oshita</i> is the past form of <i>osu</i> ("push").</p> <p>• the <i>o</i> after <i>zandaka shōkai</i> has been omitted.</p> <p>• <i>nande</i> is a colloquial <i>naze</i> ("why?"), and <i>naite-n</i> is a contraction of <i>naite-iru</i> ("is/are crying").</p>



AFTER ZERO

by 岡崎 二郎
Okazaki Jirō

After Zero is a manga series reminiscent of "The Twilight Zone" in that the stories always have a supernatural or science fiction theme.

The series debuted in *Big Comic Original* (ビッグ・コミック・オリジナル) several years ago as a feature-length manga, about 20+ pages per episode, but now most of the stories are around eight pages in length and the title has been changed to *After Zero Short Short*.

Typical of the stories in this series is "The Other Side of Time" (時の向こう側, *Toki no Mukōgawa*), featured in *Mangajin* No. 22, in which a man discovers a time warp and utilizes it to improve not only his love life, but his fortunes at the racetrack as well. Ultimately, however, he gets caught in a "time paradox," and as he fades out of existence, he observes the appearance of his replacement "double" that time provides to avoid the paradox.

The story that follows is in the earlier format and is 23 pages long. We bring you the first eight pages in this issue, with two installments to follow. The story begins when Tateno Suguru, a rather undistinguished salaryman, and Hayashida Kumiko, his girlfriend, discover a mysterious photo among some pictures they just got developed.

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EPISODE 9

未来の想い出



未来の想い出
Mirai no Omoide

Memories of the Future

1 Kumiko:

*Kimi ga warui wa ne.***"This is kind of creepy, isn't it?"** (PL2)

- when written this way, *kimi ga warui* means "weird/creepy." *Kimi* = "feeling/sensation," *ga* marks that as the subject, and *warui* = "bad," so the phrase literally says "the feeling (it gives) is bad."
- wa* is a mostly feminine particle that gives colloquial emphasis.

2 Tateno:

*Genzō-sho de majitta no ka na?***"I wonder if it got mixed in (from another batch) at the processing laboratory."** (PL2)

- genzō* = "photo processing/developing," and the suffix *-sho* denotes a place, so *genzō-sho* is "processing laboratory."
- majitta* is the plain/abrupt past form of *majiru* ("become mixed in").
- no* is explanatory, and *ka na* asks a conjectural question, so . . . *no ka na* is like "I wonder if it's that . . ."

3 Kumiko:

Kono otoko no hito, anata ni sokkuri.
"This man looks just like you."

(PL2)

- sokkuri (da)* means "(is) just like/(is) the exact image of." The object of comparison is marked with the particle *ni*, so *anata ni sokkuri* = "is the exact image of you."

4 Tateno:

Obasan no hō wa kimi ni nite-ru yo.
"The lady looks like you." (PL2)

- obasan* ("aunt/auntie") can be used to refer to any woman past her mid-twenties or so.
- hō* = "direction/way," and . . . *no hō* is frequently used to direct attention to a second item, or to one of several choices/possibilities.
- kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates/juniors.
- nite-(i)ru* is from *niru* ("resemble/look like").

5 Kumiko:

*Sonna shashin sutechaeba?***"As for a photograph like that, how about if you throw it away?"****"Why don't you just throw it away?"** (PL2)

Tateno:

Un . . . "Yeah . . ." (PL2)

Sound FX:

Ton ton ("tap" or "knock" of hitting stack of photos against the tabletop to straighten the stack)

- sutechaeba* is a contraction of *sutete shimaeba*, a conditional "if" form of *sutete shimaeru*, from *suteru* ("discard/throw away") and *shimaeru* (which implies doing the action of the preceding verb "completely/thoroughly/irreversibly"). In colloquial speech, conditional forms like *-tara* or *-ba* are often used for suggesting/urging an action: "why don't you . . . /how about if you . . . /you should . . ."

Narration:

*Boku no na wa Tateno Suguru.***My name is Tateno Suguru.** (PL2)

- The name *卓* may also be read Taku, Takashi, Makoto or Masaru.

1 **Narration:**

Taiyō Denki no Eigyō San-ka ni
kinmu shite-iru.

I work at Taiyō Electric, in Sales
Section 3. (PL2)

Sound FX:

Dero dero dero dero (effect of copies being spit out of copy machine)

Tateno:

A! a! a! “Oh no! Oh no!”

Narration:

Shusse kōsu kara hazure, itatte
nonbiri ikite-iru, heibon-na
ochikobore da.

I'm just a mediocre also-ran, having
fallen from the promotion path
and living an exceedingly relaxed
life. (PL2)

- *kinmu shite-iru* is from *kinmu suru* (“serve/be on duty/work”).
- *hazure* is a continuing form of *hazureru* (“come/fall off”).
- *itatte* = “exceedingly”
- *ikite-iru* is the progressive form of *ikiru* (“live”).

2 **Tateno:**

Are? Pēji ga zenbu gyaku ni
nattie-ru.

“What? The pages are all
backwards.” (PL2)

Narration:

Konna boku ni mo, jiman
dekiru hito ga iru.

Even to a me like this, a person I can boast about exists.

**In spite of that, there's
someone I can be proud of:**
(PL2)

- *dekiru* after an action noun (*jiman* = “boast”) makes a potential (“can/be able to”) verb: *jiman dekiru* = “can boast (about).” This modifies *hito* (“person”): “a person I can boast about.”

3 **Narration:**

Boku no koibito, Hayashida
Kumiko da.

My sweetheart, Hayashida
Kumiko. (PL2)

Tateno:

U-n, boku mo yoku wakaranai n da kedo ne.

“We-e-ell . . . I really don't understand it myself, but . . .” (PL2)

Headband:

Hayashida Inochi Hayashida or my life

- *omae* is an informal masculine word for “you”; *mitai-na* after a noun makes an adjective, “-like”; and *yatsu* is an informal/ slang word for “guy/fellow”; *omae mitai-na yatsu* = “a you-like guy” → “a guy like you.”
- *tsukiatte-(i)ru* is from *tsukiau* (“associate/keep company/go out with”).
- *guzzō* is a drunken variation of *kuso*, an expletive of chagrin (lit. “excrement”).
- *yoku* (the adverb form of *ii/voi*, “good/fine”) followed by a negative means “not very well.” *Yoku wakaranai* = “not understand very well” → “not really understand.”
- using *命 (inochi)* as a single character after a name implies one is “staking one's life” on that person. It parallels a custom of the Edo period in which courtesans tattooed “～命” on their arms to show devotion to a client, essentially meaning “I love you more than my life.”

4 **Colleague 1:**

Dōshite omae mitai-na yatsu
ga Hayashida to tsukiatte-ru
n da yo?

“How come a guy like you
is going with Hayashida?”
(PL2)

Colleague 2:

Guzzō.

“Darn it all!” (PL1)

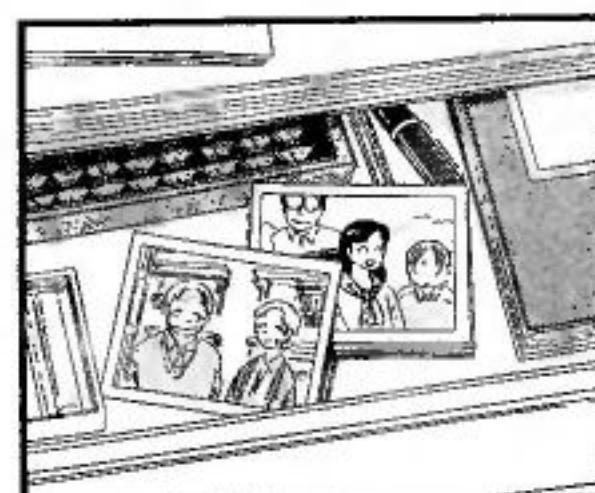
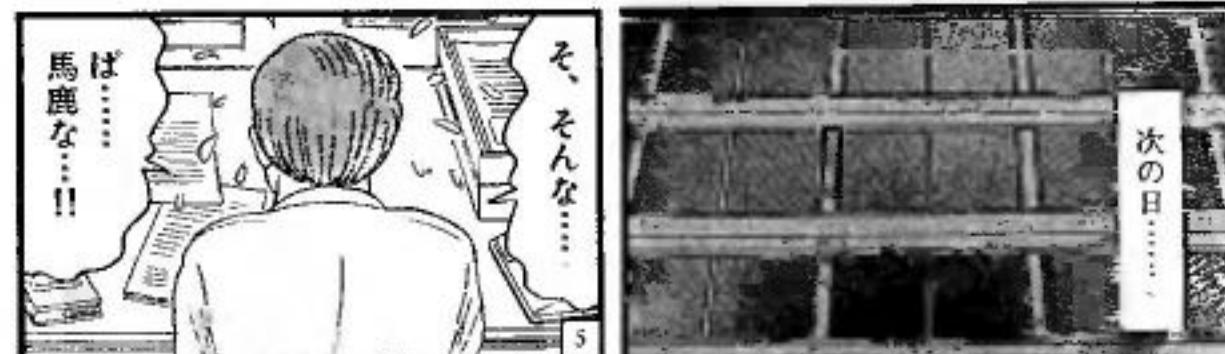
1 Kumiko:

Uwa! Ittai dō shita no yo?
 "Wow! What in the world happened?"
 "Wow! What came over you?" (PL2)

Tateno:

Nan tsū ka... Ima made roku-na mon purezenzo shita koto nai shi...
 "What should I say... I've never given you any decent presents, so..." (PL2)

- *ittai* is an emphaser for question words: "(What) in the world?/(Where) the blazes?/(How) on earth?/etc."
- *dō shita* asks for an explanation: "what happened?/what's wrong?/what's going on?"
- *nan tsū ka* is a contraction of *nan to iu ka*, "how should I put it/what should I say/what to call it?"
- ... *koto (ga) nai* is the negative of ... *koto (ga) aru*, which follows verbs to give the meaning "have had the experience of doing ..." or "once did ...," so... *koto (ga) nai* = "have never done ..."



2 Kumiko:

Mō! Muri shinaide yō.
 "Goodness! You really shouldn't have." (PL2)

- *mō*, literally "now/already," is sometimes used as an exclamation, either of great joy or great dismay.
- *muri* = "impossible/unreasonable," and *muri suru* is its verb form, literally "do something impossible/unreasonable." *Muri shinaide* is the negative *-te* form of *muri suru*, serving as a negative command or request: "don't/please don't/you mustn't."

3 Kumiko:

Demo... arigatō.
 "But... thank you." (PL2)

Sound FX:

Chu!
 Smack! (a kiss)

Colleague:

Ke!
 "Cripes!" (PL1)

4 Narration:

Tsugi no hi...
 The next day... (PL2)

Narration:

Boku wa mō sukoshi de himei o agesō ni natta.

I just about screamed. (PL2)

- *mō sukoshi de* modifying a past verb means "almost (did the action)." • *himei* is the noun for "scream," and *agesō* is from *ageru* ("raise"); *himei o ageru* is literally "raise a scream," but it's essentially like the English verb "to scream."

- ... *-sō ni natta* is the past form of ... *-sō ni naru*, which connects to the *masu* stem of a verb (in this case *age-*) to give the meaning "almost (do the action)/(the action) almost (occurs)": (*himei o*) *agesō ni natta* = "almost raised (a scream)." *Mō sukoshi de... -sō ni naru/natta* is a common combination — though it may sound redundant when explained in English.

5 Tateno:

So- sonna... ba- baka-na!!
 "Th- that's... i- impossible!" (PL2)

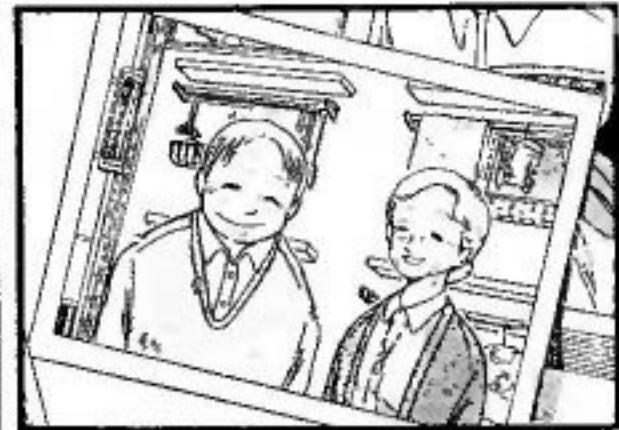
- *sonna* (lit. "that kind of") can be used by itself as a generic exclamation of dismay/shock/protest; it's also often used in combination with *baka-na*.
- *baka-na* = "idiotic/foolish/crazy," so as an exclamation it's like "That's crazy/that's impossible/that can't be!"

1 Tateno:

Kumiko ni okutta no to onaji pendant.

“A pendant that is the same as the one I gave Kumiko.”

“It’s the same as the pendant I gave Kumiko.” (PL2)

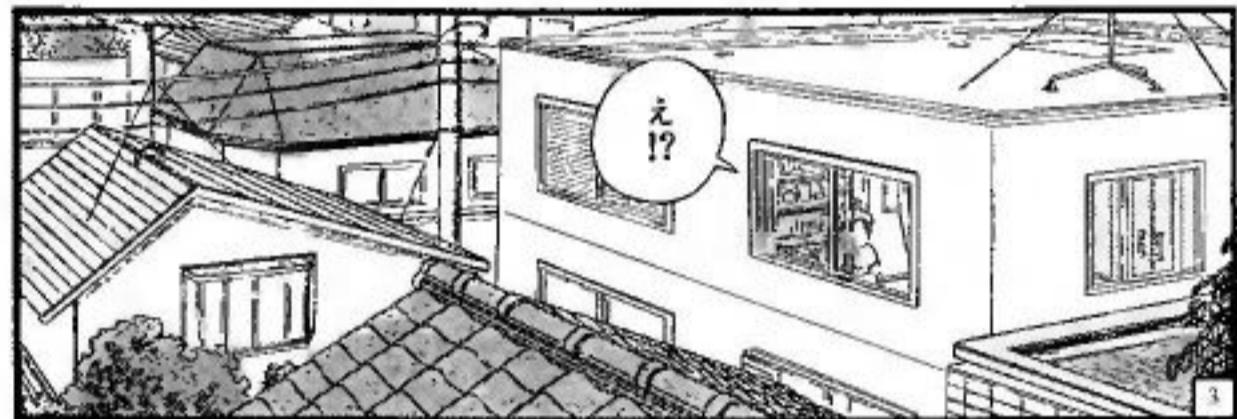


Tateno:

Mae ni mita toki wa, konna no tsukete-nakatta noni!

“When I looked (at the picture) before, (she) wasn’t wearing anything like this!” (PL2)

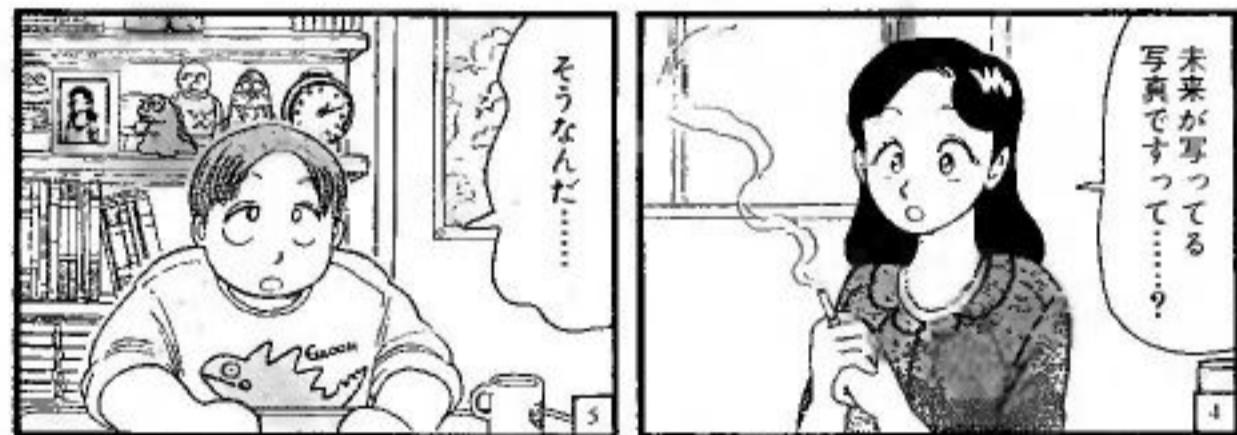
- *okutta* is the plain/abrupt past form of *okuru* (“give as a gift”).
- *no* can be used as a pronoun in place of a common noun, like “one” is often used in English. *Kumiko ni okutta* is a complete thought/sentence (“[I] gave to Kumiko”) modifying this pronoun: “the one I gave Kumiko.”
- *... to onaji* = “the same as”
- *mita* is the plain/abrupt past form of *miru* (“look [at]”). *Mae ni mita* is a complete thought/sentence (“[I] looked [at it] before”) modifying *toki* (“time” → “when”): “When I looked (at it) before.”
- *konna no* = “this kind of one/thing” → “something/anything like this.”
- *tsukete-(i)nakatta* is the past form of *tsukete-inai*, negative of *tsukete-iru* (“is wearing”), from *tsukeru* (“attach,” or when speaking of jewelry, “wear”).
- *noni* = “even though,” here implying “even though she wasn’t wearing a pendant before, she is wearing one now.”



2 Tateno:

I-i-i-i-itai... kono shashin wa...!?
“Wh- wh- wh- wh- what... kind of photograph is this?” (PL2)

- stating a topic followed by *wa* can ask very generally about the status/condition/nature of that topic. As noted above, *ittai* is an emphaser for questions — here emphasizing his great puzzlement.



3 Kumiko:

E!?
“What!?” (PL2)

4 Kumiko:

Mirai ga utsutte-ru shashin desu tte?
“You say it’s a picture that shows the future?” (PL3)

- *utsutte-(i)ru* (“is pictured”) is from *utsuru*, which refers to the act of an image appearing on a screen/in a mirror/in a photograph. *Mirai ga utsutte-(i)ru* is a complete thought/sentence (“the future is pictured”) modifying *shashin* (“photo-

graph”): “a photograph that pictures the future” → “a picture that shows the future.”

- *tte* is a colloquial equivalent of the quotative *to*. It implies that she’s repeating something he has said.

5

Tateno:

Sō na n da.
“That’s right.” (PL2)

1 Tateno:

Warawanaide kiite kure yo.
"Listen to me without laughing."
"Hear me out, and don't laugh."
(PL2)



Tateno:

Hora! Kono pendanto o mite goran.
"Here! Look at this pendant." (PL3)

Narration:

Hanshin hangi de wa atta ga……
I was half belief and half disbelief,
but……

I couldn't quite believe it, but……

- *kiite* is the *-te* form of "listen," and *kure* after a *-te* form makes an informal request.
- *mite goran* is a polite command form of *miru* ("look").

2 Narration:

…boku wa kono shashin no danjo ga shōrai no jibun-tachi futari ni miete naranakatta.

…I couldn't help but see the man and woman in the picture as the future image of ourselves. (PL2)

- *jibun* = "oneself," and *-tachi* makes it plural, so *jibun-tachi* = "we/us"; *jibun-tachi futari* = "us two people" → "ourselves"
- … *ni miete* is from … *ni mieru*, "looks (to me) like …" → "I saw (them) as …"
- *-te naranakatta* is the past form of *-te naranai*, "can't help but …"



3 Kumiko:

Tashika-ni onaji pendanto da kedo, toppi-sugiru wa.

"Without a doubt, it's the same pendant…… but it's too incredible." (PL2)

- *toppi* = "wild/fantastic/outrageous," and the suffix *-sugiru* means "too much/excessively."

4 Tateno:

Kono, kimi kamo shirenai onna no hito……
"This woman who may be you……"

Tateno:

chotto yasete-te kao-iro mo yokunai daro?

"she's a little thin, and she looks kind of pale, too, right?" (PL2)

- *yasete-(i)te* is the *-te* form of *yasete-iru* ("is thin/skinny"), from *yaseru* ("become thin/skinny").

5 Tateno:

Tabako o suttē-ru sei ja nai no ka na?
"I wonder if it isn't because you smoke." (PL2)

- *suttē-(i)ru* is from *suu* ("to smoke," when speaking of tobacco); *tabako o suttē-(i)ru* is a complete thought/sentence ("[you] are smoking") modifying *sei*, a noun meaning

"consequence/result/effect" → "a consequence of you smoking" → "because you smoke."

Tateno:

Ano, omou n da kedo sa,……

"I mean, this is just a thought, but……" (PL2)

Tateno:

tabako yameta hō ga ii n ja nai no ka na.

"maybe it would be better for you to quit smoking." (PL2)

- *omou* = "think/feel," and *omou n da kedo* (lit. "I think/feel this, but") is an expression sometimes used to introduce an opinion or idea the speaker has.
- … *hō ga ii* (lit. "[the specified] direction/side is good") is an expression for stating the greater/better/preferred item (here, a course of action) in a comparison. *Yameta hō ga ii* = "is better to quit" (than to go on smoking).
- *ja nai no ka na* asks a conjectural question: "isn't it probably that……"

1 Kumiko:

Sonna!
“Oh, come on!” (PL2)

- *sonna* (lit. “that kind of”) can be used by itself as a generic exclamation of protest.

2 Narration:

Shikashi, Kumiko wa boku no teian o ukeirete kureta.

But Kumiko accepted my suggestion.
But Kumiko was willing to try my suggestion. (PL2)

Narration:

Soshite kin'en o hajimete isshūkan ga tatta toki . . .

And when one week had passed after she started not smoking . . .

And one week after she gave up smoking . . . (PL2)

- *ukeirete* is the *-te* form of *ukeireru* (“accept”), and *kureta* is the plain/abrupt past form of *kureru* (“give [to me]”). *Kureru* after the *-te* form of another verb implies the action benefits or accords with the wishes of the speaker.
- *kin'en*, written with kanji meaning “prohibit” and “smoke,” is the word posted on signs for “no smoking,” and *hajimete* is the *-te* form of *hajimeru* (“begin”). *Kin'en o hajimeru* means “begin not smoking” → “quit/give up smoking.”
- *tatta* is the plain/abrupt past form of *tatsu* (“[time] passes”). *Kin'en o hajimete isshūkan ga tatta* is a complete thought/sentence (“after beginning not smoking one week passed”) modifying *toki* (“time” → “when”).



3 Tateno:

Hora! Miro yo!
“Here! Look!” (PL2)

- *miro* is the abrupt command form of *miru* (“look”), and *yo* adds authoritative emphasis.

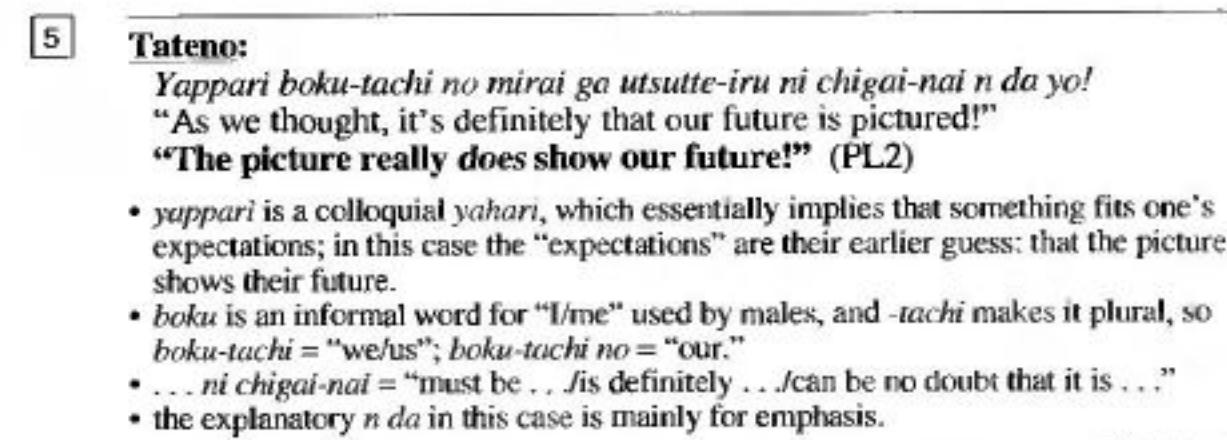
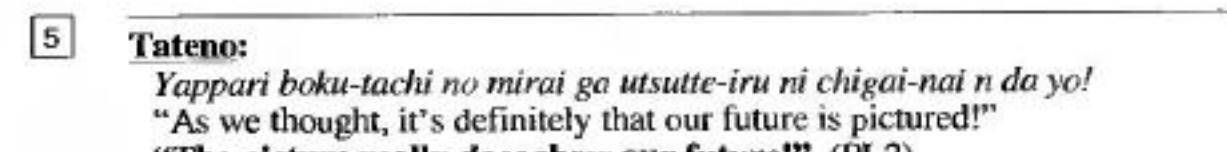
4 Tateno:

Shashin no kimi ga zutto kenkōsō ni natta ja nai ka!

“You in the picture have come to look much healthier!”

“You look much healthier in the picture!” (PL2)

- *zutto* = “much more”
- *kenkō* = “health”; *-sō* is a suffix meaning “appears/looks like,” so *kenkōsō* = “looks healthy”; *zutto kenkōsō* = “looks much healthier.”
- *natta* is the plain/abrupt past form of *naru* (“become”); *zutto kenkōsō ni naru* = “come to look much healthier.”
- *ja nai ka* is literally a question, “don’t you/do you not?” — but it is rhetorical. He’s actually making a strong assertion.



1 Tateno:

Dō shita no?
“What’s the matter?” (PL2)

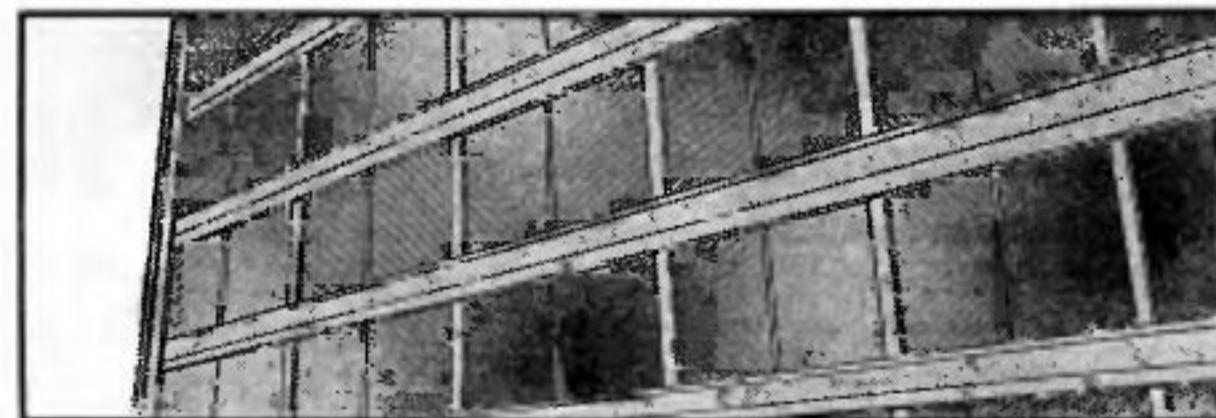
- *dō* is “how/what” and *shita* is the past form of *suru* (“do/make”), but *dō shita* is an idiomatic expression meaning “What’s wrong?/What’s the matter?/What happened?”
- asking questions with explanatory *no* is quite common in colloquial speech.



2 Kumiko:

Uun... Nandaka yokatta nā tte... sō omotte.
“Nothing... Somehow I’m so glad... I thought that way.”
“Oh, nothing... I was just thinking I feel so glad...” (PL2)

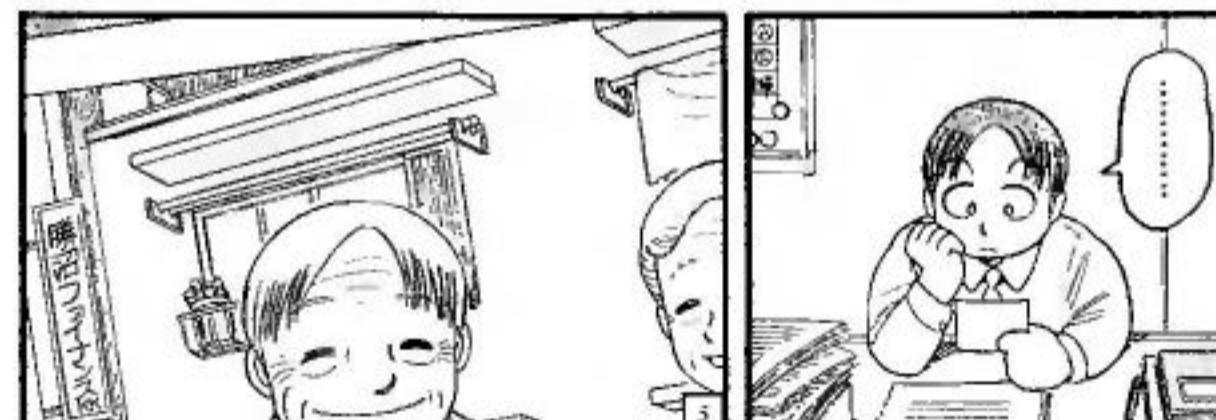
- *un* is an informal “yes,” and *un* with a single long vowel represents pondering, but *uun* (pronounced with a slight inflection between the *u*’s) means “no/nothing/never mind.”
- *nandaka* is a “softener” for statements about how something appears/seems/feels or how the speaker feels: “somehow/somewhat/sort of/vaguely (it seems like/I feel)...”
- *yokatta* is the plain/abrupt past form of *ii/yoi* (“good/fine”). Besides its literal meaning of “was good,” *yokatta* is used idiomatically to mean “I’m glad/pleased.”
- *nā* gives the feeling of an exclamation.
- *tte* is a colloquial equivalent of quotative *to*. We would normally expect it to connect directly to *omotte*, the *-te* form of *omou* (“think/feel”), but since she pauses briefly, she inserts *sō* (“that way”) to refer back to what she just said.



3 Kumiko:

Datte, kono futari, tottemo shiawasesō ni mieru n da mono.
“Because this couple looks so very happy.” (PL2)

- the conjunction *datte* is often used to introduce explanations or further elaborations of what the speaker has just said: “because/after all/I mean...”
- *kono* = “this/these,” and *futari* = “two people”; *kono futari* = “these two people” → “this couple.”
- *tottemo* is a colloquial version of *totemo* (“very much”); it feels even more emphatic than *totemo*.
- *shiawase* = “happiness,” and the suffix *-sō* implies “appears/looks like,” so *shiawasesō* = “look(s) happy.”
- ... *ni mieru* = “looks (to me) like...”
- both *n da* and *mono* are explanatory, like saying “because the situation is that...” — except that the Japanese does not feel so wordy → “because.”



4

Tateno:

Sō da ne.
“They do, don’t they.” (PL2)

5

Sign:

Katsunuma Fainansu KK
Katsunuma Finance Co. (PL2)

- *KK* stands for *kabushiki kaisha* (actually, the two words together are more commonly pronounced *kabushiki-gaisha*), designating a “joint stock-type company” → “Co./Inc.”

To be continued...



ファンシーダンス FANCY DANCE

by 岡野 玲子
Okano Reiko

Fancy Dance was serialized from 1984 to 1990 in *Petite Flower*, a manga magazine for teenage girls. Girls' manga in Japan are best known for their romantic themes and fashionably dressed characters with dreamy big eyes, so *Fancy Dance* is unique in that it delves into life at a modern-day Zen temple. Through the story's nine volumes, totaling nearly 1,800 pages, we follow the main character, Yōhei, as he struggles between the appeal of modern life in Tokyo and his obligation as a *chōnan* (長男, eldest son) to take over his father's position as abbot of a rural Zen temple.

The title, *Fancy Dance*, refers to the happy-go-lucky attitude toward life espoused by the main character, Yōhei. In the first volume of the manga, Yōhei, student at a Buddhist university in Tokyo and performer with a band called The Flamingoes, writes and performs a song about dancing through life one day at a time. The phrase "fancy dance" appears in the chorus which is sung in English: "[life is] Just a dance, fancy dance... So dance for all my time."

The artist, Okano Reiko, admits that her editors were skeptical at first about the theme she had chosen, since the life of a Buddhist priest conjures up dark, even funereal, images among young people in Japan. Her ability to combine scenes of hip university student life in Tokyo (perhaps the dream of every Japanese teenager) with detailed drawings of life at a modern-day Sōtō sect Zen temple casts the traditional images in a new light. She leads the main character, and readers, to eventually appreciate Zen aesthetics and even view the monks' dress as "fashionable." In order to create realistic visuals for her story, Okano spent a week at one temple and visited another regularly, staying at a local hotel and getting up at 4 AM to watch the monks perform their rituals. Worship areas, monks' living quarters and robes are all rendered in loving detail. The resulting manga was well received and has even been made into a video.

The title of this episode is written in *kanbun* (漢文, classic Chinese that is read with Japanese readings or approximations of the original pronunciation)—the form in which all Buddhist texts originally came to Japan. It reads *Kanmyō Shametsu no Kyō ~ Ten Ai Hiite Kakyō ni Iru*, and could be loosely translated as "Falling from a Higher State of Consciousness and Taking One Another Along into the Fiery Pit," a reference to the hardships of Zen training facing Yōhei and his brother. Below the title is a Japanese explanation in parentheses (*Kūkai Mubutsu no Kyō ~ Kokete Mina Michi-zure Jigoku Iri*), which gives essentially the same meaning.



In the beginning of the story. Yōhei is a student at a Buddhist university in Tokyo. The depiction of the student side of his life, however, is limited to a few pages showing him meditating at home or at the university when his "earthly desires" have gotten out of control. Throughout his life, Yōhei has been groomed to take over the family temple, and in the process has come to gain a certain respect for Zen beliefs and practices. Nonetheless, he finds the traditional conventions of Zen priests, particularly the head-shaving and robe-wearing, to be out of step with modern times. He sees no need to sacrifice his stylish hair and fashionable clothes just because he is going to become a Zen priest.

These aspects of priesthood, combined with the fact th

tryside (a decidedly undesirable scenario for youngsters in Japan). make him resent and resist his destiny.



At first, Yōhei and Masoho are at pains to show each other that they're not really interested in each other; eventually they decide to be just friends, but by the time Yōhei has to go away for training, their passions are burning. Wary of diverting Yōhei from his path, however, Masoho prevents anything short of a farewell kiss from materializing. The Flamingoes give a final wild concert and Yōhei is off to the temple for training.



Yōhei is accompanied by his younger brother, Ikuo, who has endured a number of crises related to university entrance exams only to fail in the end. He decides that he too will become a Zen priest. This is incomprehensible to Yōhei, who sees no reason why anyone would want to do such a thing unless it was absolutely necessary. (As the second son, Ikuo has no obligation to follow in his father's footsteps.) Ikuo, however, believes that the priesthood is what he's cut out for and plunges in.

The focus of the first three volumes is on Yōhei's budding relationship with a girl named Masoho and his adventures with the Flamingoes, the band in which he is lead vocalist and bass player. Yōhei and his friends are the epitome of Tokyo youth in the roaring "bubble economy" of the late '80s, when Japan's future seemed most glorious. They are on the cutting edge of fashion and seem to have hardly a care in the world. The action takes place among the cafés and discos of Tokyo, and Okano does a marvelous job of recreating the hip, upbeat banter of this crowd.



We take up the story at the beginning of volume four as Yōhei and his brother make their way through the woods to a mountain monastery, where they are to remain cloistered in training for a year.

Parts of this introduction were excerpted from an article by Frederik L. Schott which appeared in *Mainichi Daily News*, August 21, 1993.

雪の降りしきる
日本の裏
とある旅

日の前
広がるの
どん底の
風景
たつた

1

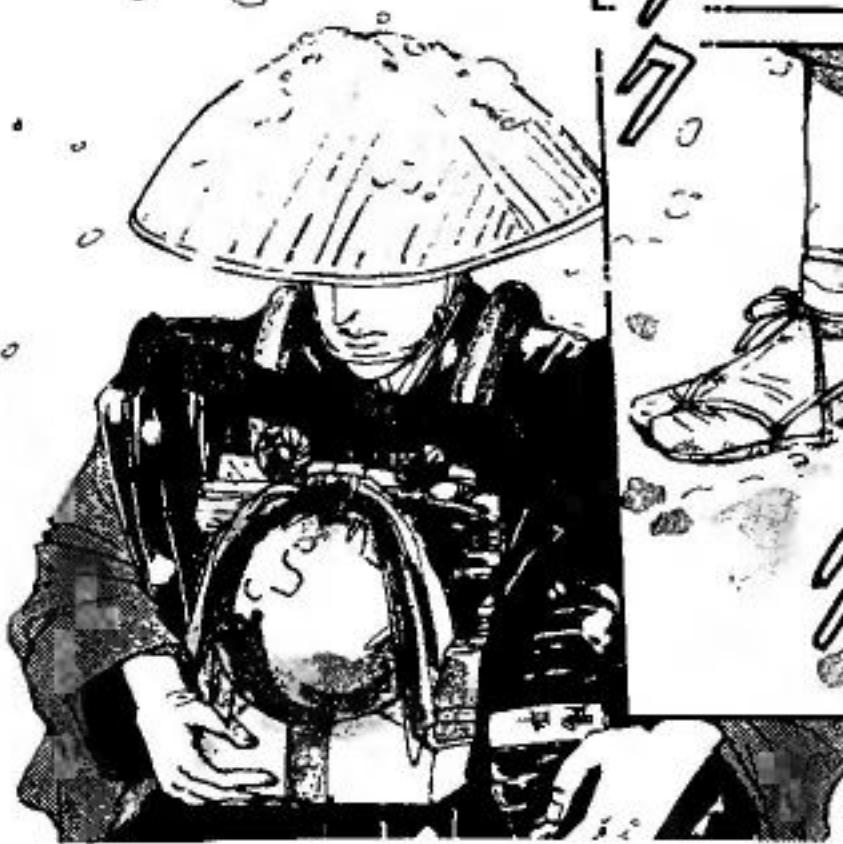
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3



WARNING:

We wanted to feature this story because it gives unique insight into some of the overlap between modern and traditional Japan. The language, however, is probably as difficult as anything that has ever appeared in the pages of *Mangajin*. Much of the dialogue reflects the "in" expressions of young people in Tokyo during the late '80s and may often seem fragmentary. To complicate matters further, traditional Buddhist terms are occasionally mixed in with these expressions.

Don't get bogged down! There are plenty of short and simple sentences and *Mangajin's* style of presentation is ideally suited to get you through the difficult passages. If you have trouble understanding a particular sentence, use the English translations to keep you moving through the story. You can then go back and ponder the harder parts. What initially seems incomprehensible will gradually become clear . . .

1

Narration: 雪の降りしきる 裏日本 のとある 深山。
Yuki no furishikiru Ura-Nihon no toaru shinzan.
 snow (subj.) falls heavily back/inner Japan of a certain deep/remote mountain
 A certain deep mountain on the back side of Japan where snow is falling heavily.
Deep in the mountains on the Japan Sea side of Japan, in heavy snow.

Narration: 目の前に広がるのは どん底の風景だった。
Me no mae ni hirogaru no wa donzoko no fukei datta.
 eyes of in front of spread out (nom.) as-for lower depths/rock bottom of scenery was
 What spread out before my eyes was scenery of the lower depths.

The scene spread out before me represented (my descent to) rock bottom. (PL2)

- *furishikiru* is used with rain and snow to mean "fall incessantly/hard/heavily." *No* is equivalent to the subject marker *ga*, marking *yuki* ("snow") as the subject of *furishikiru*; *no* is often substituted for *ga* in modifying clauses: *yuki no furishikiru* ("snow falls heavily/incessantly") is a complete thought modifying *Ura-Nihon*.
- *Ura-Nihon* is literally "back side of Japan," referring to the Japan Sea side of the country.
- the second *no* is the *no* that links two nouns (or equivalent) and makes the first into a modifier for the second. Here it makes *yuki no furishikiru Ura-Nihon* ("the backside of Japan where snow is falling heavily") into a modifier for *toaru shinzan* ("a certain deep/remote mountain"). No verb is provided for the main sentence, so it is a sentence fragment.
- *no* after *hirogaru* is a "nominalizer" that makes the preceding clause ("spreads out in front of my eyes") into a noun → "what spread(s) out before my eyes." *Wa* then marks this noun as the topic of the rest of the sentence.

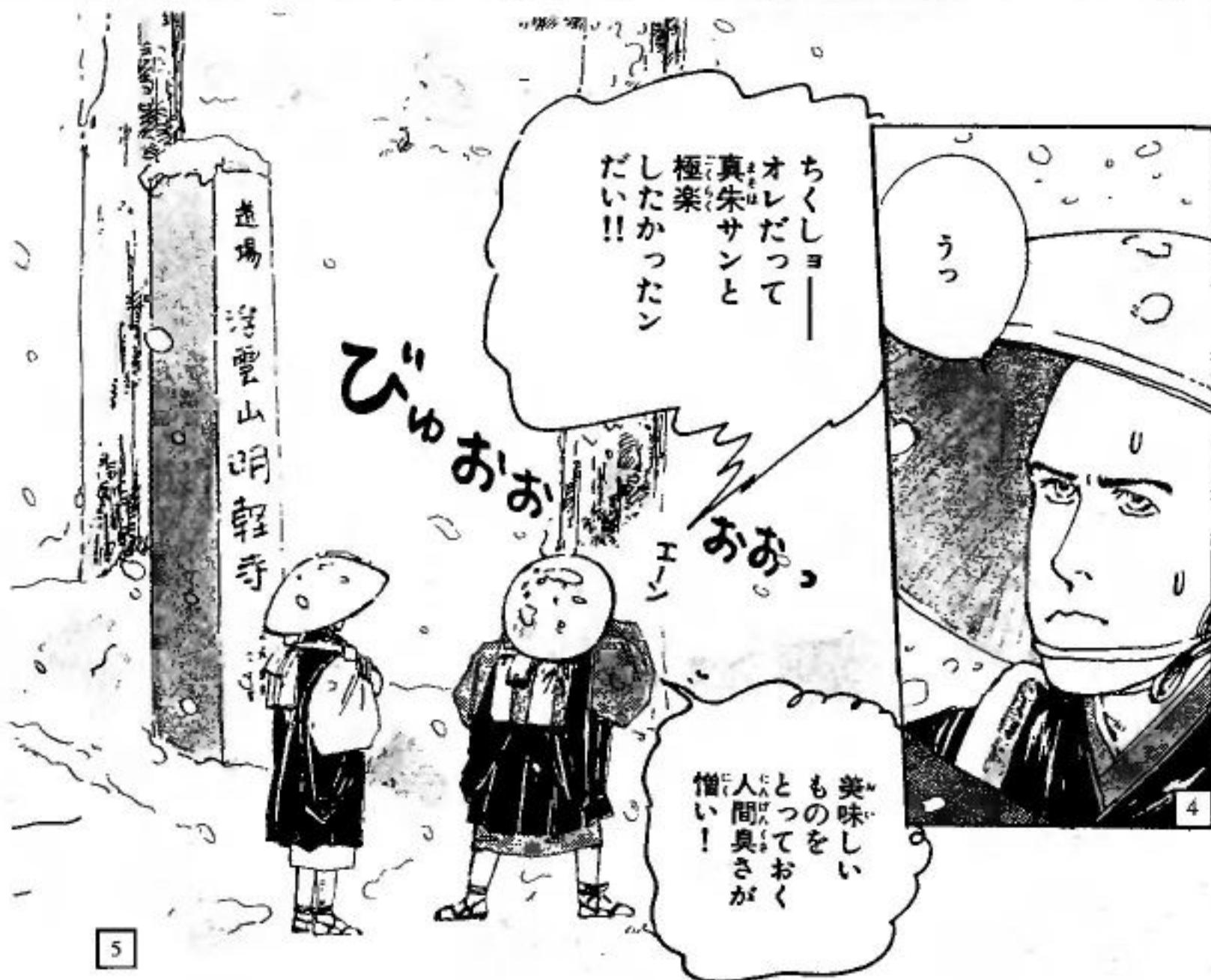
2

Narration: コケそうだった僕は、今じゃ真朱サンへの煩惱がコケついて
Kokesō datta boku wa, ima ja Masoho-san e no bonnō ga kogetsuite
 was about to fall I/me as-for now as-for (name-hon.) to of earthly passion (subj.) has become scorched-and
 身も心も / どん底のどん底だった。
mi mo kokoro mo / donzoko no donzoko datta.
 body also heart/soul also lower depths of lower depths was
 I who had been about to fall from the path (but didn't), as for now, my passion for Masoho had become scorched, and I was body and soul in the depths of the depths.
I had managed not to fall from the path, but now my scorching passion for Masoho has dragged me down, body and soul, to the depths of the depths. (PL2)

- *kokesō datta* is the stem of *kokeru* (slang for "fall," here referring to "falling from the religious path") plus the past form of the *-sō da* verb ending, implying "appears/looks like (the action) will occur." The past form of this ending is often equivalent to "almost did (the action)" or "(the action) almost occurred/was about to occur." *Kokesō datta* is a complete thought/sentence modifying *boku* (an informal word for "I/me" used by males), and *wa* marks *boku* as the topic of the rest of the sentence.
- *ima ja* is a contraction of *ima de wa*, which means "now" in the sense of "now as opposed to before."
- *bonnō* is a Buddhist term for "earthly passions/desires" — the mental functions and afflictions that disturb mind and body. Yōhei uses it in a general sense to refer to his fondness for/attachment to the worldly life he led in Tokyo, and more specifically to refer to his feelings for Masoho (his girlfriend back in Tokyo).
- *kogetsuite* is the *-te* form of *kogetsuku* ("become scorched"), which can be thought of as a form of *kogeru* ("be scorched"). The wordplay in juxtaposing コケル *kogeru* with コケル *kokeru*, words that look almost exactly alike in Japanese, highlights the irony of his present predicament. In Japanese as in English, passions are thought of metaphorically as something that burns, so the image of *bonnō* becoming scorched is quite natural.
- ... *mo... mo* = "both . . . and . . ." (when followed by a negative it becomes "neither . . . nor . . .").

3

Sound FX: ザク ザク ザク ザク
Zaku zaku zaku zaku
Crunch crunch crunch crunch (sound of footsteps on snowy path)



4

Yōhei: うつ。 U! “Ah!”

5

Yōhei: ちくしょー! オレ だって 真朱サン と 極楽 したかった ンだい! Chikushō! Ore datte Masoho-san to gokuraku shitakatta n dai! beast/damn I/me (emph.) (name-hon.) with paradise wanted to do (explan.) “Damn it all! I would have liked to taste ecstasy with Masoho.” (PL2)

Yōhei: 美味しい もの を とっておく 人間臭さ が 憎い! Oishii mono o totte oku ningen-kusasa ga nikui! tasty/delicious thing (obj.) set aside human quality (subj.) hate/hateful “I hate the human tendency that sets aside the tastiest thing for later.” “Why do people insist on saving the best for later?” (PL2)

- *chikushō* is literally “beast” but is often used as an explosive of chagrin: “Damn!”
- *n dai* is a colloquial and somewhat more emphatic form of the explanatory *n(o) da* (“it’s that . . .”).

Sound FX: エーン

E-n

Sob (effect of crying)

Sound FX: びゅおおおおっ

Byuōō!

Whooohh (sound of howling wind)

Pillar: 道場 Dōjō 浮雲山 Fu'unzan 明軒寺 Meikeiji seminary/monastery (name)-mountain (name)-temple

(Zen) Monastery: Fu'unzan Meikeiji

- *oishii mono o totte oku* (“set aside/save the tasty thing”) is a complete thought/sentence modifying *ningen-kusasa* (“person/human” + “smell,” referring to a kind of down-to-earth human quality).
- *nikui* is an adjective meaning “hateful/detestable,” but in the form (*ore wa*) *X ga nikui* it means “(I) find X hateful” → “(I) hate X.”
- *dō* means “the way,” and *jō* = “place,” so *dājō* is literally “place off/for the way,” originally implying “a place where one seeks the way to enlightenment” → “seminary/monastery”; later it also came to be used for places where one seeks/trains for other kinds of accomplishment, especially martial arts → “training/drill hall.”

- many Buddhist temples are built on mountains, and the name of a mountain is typically part of the temple’s name; in some cases the temple is more commonly known by this mountain name (ending in *-san* or *-zan*) than by its actual temple name (ending in *-ji* or *-dera*).

6

Ikuro: にーちゃん、 往生際が 悪い ヨ! 耻ずかしい ナ! Niichan, ōjōgiwa ga warui yo! Hazukashii na! brother accept defeat/fate badly (emph.) embarrassed/embarrassing (colloq.) “Yōhei, stop whining about your fate. It’s embarrassing!” (PL2)

Ikuro: ぼくたち は、 もう 引かれる 後ろ髪 も ナイ んだ よ! Boku-tachi wa, mō hikareru ushirogami mo nai n da yo! I/me-(plural) as-for already be pulled back hair even not exist/not have (explan.) (erupt.) “We no longer have even the hair to pull us back (to our former lives).” (PL2)

- younger brothers commonly address their older brothers as *(o)niichan* or *(o)niisan* rather than by name.
- *ōjōgiwa ga warui* is an expression for “be a bad loser/accept defeat poorly” or “be slow to resign oneself to fate.”
- *boku* = “I/me,” and *-tachi* makes it plural, so *boku-tachi* = “we/us.”
- *ushirogami o hikareru* (literally, “hair at back of head is pulled” — *hikareru* is the passive form of *hiku*, “draw/pull”) is an expression implying great difficulty/painful reluctance in parting with another person, used when the parting is nevertheless unavoidable. Ikuro plays on this expression and the fact that they have both shaved their heads, literally saying “we no longer have hair at the back of our heads to be pulled,” implying Yōhei should stop whining about how hard his parting with Masoho was.

7

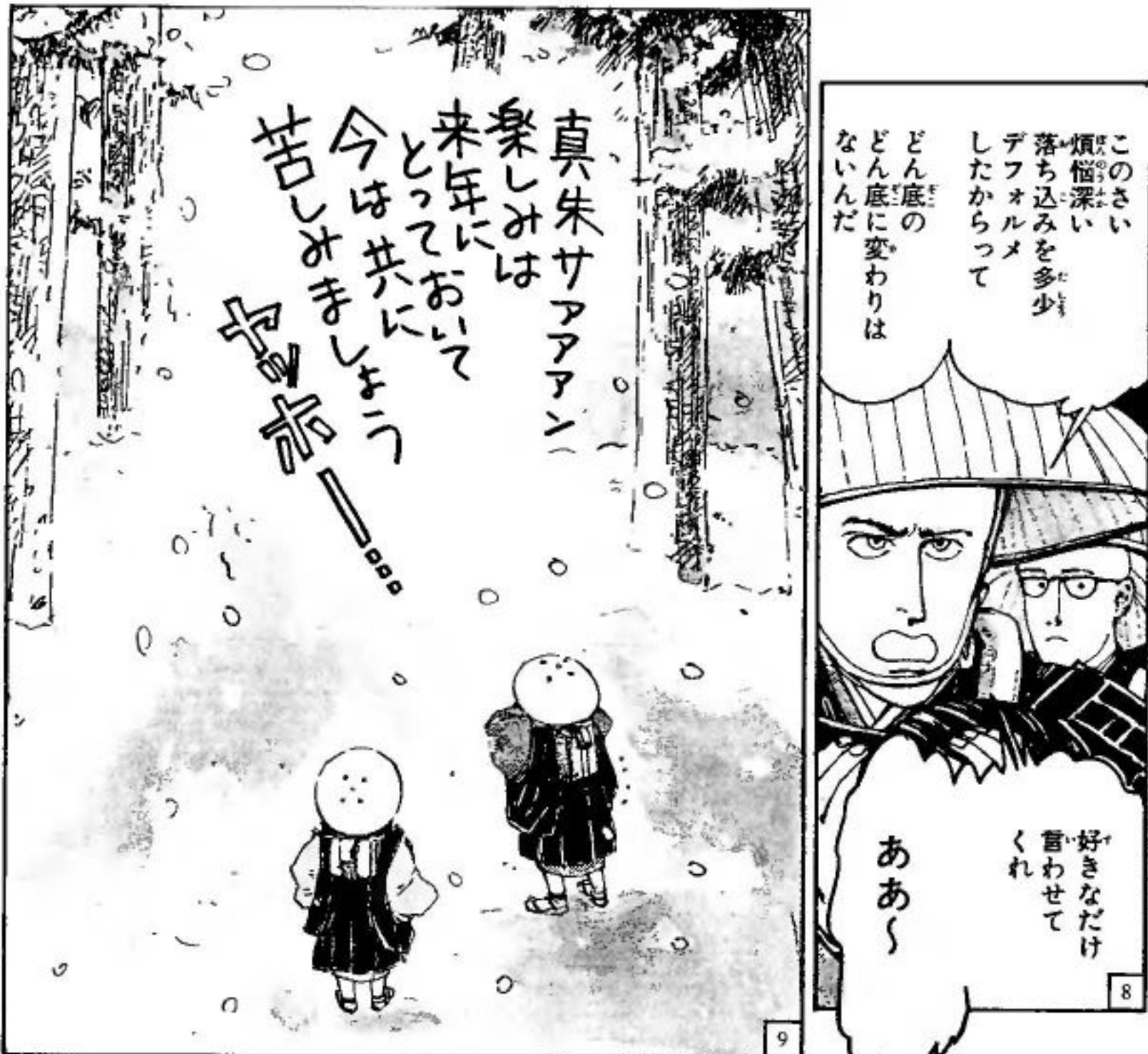
Ikuro: いー じゃない、 にーちゃん なんか Ii ja nai, niichan nanka good/lucky is it not brother/you as-for “(And besides,) you’re the lucky one.” (PL2)

Ikuro: トーキョー で 四年間 も やりたい放題 Tōkyō de yonennkan mo yaritai-hōdai Tokyo in 4-year period all of as much as wanted to do やって さ、 青春 してた ンだ から! yatte sa, seishun shite-ta n da kara! did (colloq.) youth were doing (explan.) because “spending 4 years in Tokyo, you know, doing whatever you wanted to do and enjoying (the flower of) your youth.” (PL2)

Ikuro: ぼく なんか さ、 ツボミ のまんま。 Boku nanka sa, tsubomi no manma. me as-for (colloq.) bud still as is/was “I’m still a closed bud.” (PL2)

Yōhei: うるさい ナー。 Urusai nā. noisy/bothering (colloq.) “Oh, shut up.” (PL2)

- *ja nai* is literally “is not,” but here it’s being used as a rhetorical question actually implying the opposite, “it is/you are” (lucky).
- *nanka* is a colloquial *nado*, here equivalent to *wa*.
- *mo* after a number implies that quantity is a lot.
- *yaritai* is the “want to” form, and *yatte* is the *-te* form, of *yaru* (“do”). *-Hōdai* is a suffix meaning “as much as one pleases/to one’s heart’s content,” so *yaritai-hōdai* = “as much as you want(ed) to do” → “whatever you want(ed) to do.”
- *sa* is used colloquially as a kind of verbal pause, something like a teen’s use of “like/you know” in colloquial English.
- *seishun* = “springtime of life/bloom of youth” → “youth.” *Shite-(i)ta* is the past form of *shite-iru* (“is/are doing”), from *suru* (“do”). The verb *seishun suru* is relatively recent usage, and probably still best thought of as slang.
- . . . *no mama* (or *manma*) means “remaining as it is/was.”
- *urusai* literally means “noisy/bothering,” and it’s often used like the English expression, “Shut up!” Adding *nā* gives colloquial emphasis but actually makes it less of an exclamation, so it’s more like a drawled “Oh, shut up,” than a sharp “Shut up!”



8

Yōhei: このさい 煩惱 深い落ち込みを多少デフォルメしたからって、
 Kono sai bonnō fukai ochikomi o tashō deforume shita kara tte,
 this juncture passion/affliction deep depression(obj.) somewhat deformed/distorted just because
 どん底のどん底に変わりはないんだ。
 donzoka no donzoka ni kawari wa nai n da.
 depths of depths from change as-for not exist (explan.)
 "Even if at this point you/I distort a little my deeply afflicted depression, there is no change from
 (me being in) the depths of the depths."
 "At this point, no amount of glamorizing (my life in Tokyo) will change the fact that I'm sunk
 in earthly desires and am deeply depressed." (PL2)

Yōhei: 好きなだけ 言わせてくれ。ああ～!
 Suki-na dake iwasete kure. A～!
 as much as I like/want let say-(request) (interj.)
 "Let me say as much as I want to say."
 "Let me say my piece. Ohhh!" (PL2)

- *tashō* is written with kanji meaning "much/many" + "little/few," to make a word meaning "to some extent/somewhat."
- *deforume shita* is the past form of *deforume suru*, from French *déformer*, "deform/put out of shape/distort." The term is largely associated with art, referring to the use of distortion and exaggeration as a mode of expression, but here it seems to imply "put a good face on/glamorize" what Yōhei has been through in Tokyo.
- *kara* = "because," and *tte* is a colloquial quotative form; . . . *kara tte* followed by a negative makes an expression, "just because (the action occurs/occurred), it's not/it doesn't mean . . ."
- *kawari* is a noun form of *kawaru* ("[something] changes"); . . . *ni kawari wa nai* is an expression meaning "it doesn't change it from being/there's no denying that it's . . ."
- *suki-na dake* looks like "only what I like," but its idiomatic meaning is "as much as I like/want."
- *iwasete* is the *-te* form of *iwaseru*, the causative ("make/let") form of *iu* ("say/speak"), and *kure* after the *-te* form of another verb makes a relatively abrupt request, so *iwasete kure* = "let me speak."

9

Yōhei: 真朱サアアン。楽しみは来年にとっておいて、今は共に苦しましょう。
 Masoho-sān. Tanoshimi wa rainen ni totte oite, ima wa tomo-ni kurushimimashō.
 (name-hon.) enjoyment as-for next year until set aside/save-and now as-for alike let's suffer
 "Oh, Masoho! Let us put off the pleasure until next year, and for now suffer apart." (PL3)

ヤフホー!
 Yahhō!
 "Yo-ho-o-o!"

- *tanoshimi* is a noun meaning "pleasure/enjoyment/delight"; when a future event is referred to as *tanoshimi*, it means that event is awaited with eager anticipation.
- *totte oite* is the *-te* form of the expression *totte oku* seen above: "set aside/save." *Rainen ni totte oku* = "save for/until next year."
- *tomo-ni* basically means "both/all alike," and *kurushimimashō* is the PL3 volitional ("let's/I shall") form of *kurushimū* ("be in agony/suffer"). "Both/all alike" would often mean "together," but the context here clearly implies "suffer alike but apart."
- *yahhō*, from English "yoo-hoo," is one of the most common calls used in the mountains when wanting to hear an echo, hailing other climbers from a distance, or just letting off steam.

10

Sound FX: びゅおおおおおっ

Byuōō!
Whooooohh (sound of howling wind)

Yōhei: あ～、恥ずかしいぜ。
 A～, hazukashii ze.
 (interj.) embarrassed/embarrassing (emph.)
 "Ahh, this is embarrassing." (PL2)

Yōhei: 行くぞ、郁生! 叢林がオレを呼んでいる!
 Iku zo, Ikuo! Sōrin ga ore o yonde-iru!
 will go(emph.) (name) monastery (subj.) I/me (obj.) is calling
 "Let's go, Ikuo. The monastery is calling me." (PL2)

- *ze* and *zo* are both rough, masculine particles for emphasis.
- *sōrin* in ordinary use means "a dense wood/grove," but in a Buddhist context it means "monastery."
- *ore* is a rough/masculine word for "I/me."
- *yonde-iru* is from *yobu* ("call/summon").



11

Sign: 到着者 へ。 到着者 は 版三 下したるのち
 Tōchaku-sha e. Tōchaku-sha wa hanson kudashitaru nochi
 arriving person(s) to arriving person(s) as-for board-3 (strikes) after doing
 不動 にて 担当 の 出迎え を 待つ 事。
 fudō nite tantō no demukae o matsu koto.
 stationary (manner) in charge of reception/greeting (obj.) wait thing
 "To those arriving: As for those arriving, after striking the board three times, wait without moving for the reception of the person in charge."
To New Arrivals: New arrivals should strike the board three times and stand still until greeted by the person in charge. (PL2)

- *kudashitaru* is a classical Japanese equivalent of *kudashita*, the plain/abrupt past form of *kudasu* ("lower/bring down").
- *nochi* = "after," and *shitaru nochi* = "after doing/after having done."
- *fu*- is used for negation ("not/un-/in-/non-/etc."), and *dō* = "motion," so *fudō* = "motionless/unmoving." *Nite* (an archaic form of *de*) makes this an adverb for *matsu* ("wait").
- *tantō* ("in [one's] charge") is here short for *tantō-sha*, "person responsible/person in charge."
- *koto* (lit. "thing") added to the end of a non-past declarative sentence can make a gentle command/admonition.

12

Yōhei: 安心しろ。 こ一ゆう とこ にかぎって、アットホームな もん なんだ ゼ。
 Anshin shiro. Kō yū toko ni kogitte, atto hāmu-na mon na n da ze.
 rest easy/relax this kind of place (emph.) at home thing (explan.) (emph.)
"Relax. In the end, it's places like this that make you feel at home." (PL2)

Sound FX: コン! コン! コン!

Kon! kon! kon!

(sound of striking the board 3 times)

- *anshin shiro* is the abrupt command form of *anshin suru*, the verb form of *anshin* ("ease of mind"). The verb means "become at ease/put oneself at ease" → "relax."
- こ一ゆう (*kō yū*) is a "pop" spelling of こういう *kō iu*, "this kind of," and *toko* is a colloquial contraction of *tokoro*, "place."
- ... *ni kagitte* (lit. "limited to") is an expression for emphasizing, whose English equivalent varies widely by context. Here it's like "when it comes right down to it/in the end."
- *atto hāmu-na* is from English "at home"; *-na* can be added to foreign words to make them into adjectives.
- *mon* is a contraction of *mono* ("thing").

13

Yōhei: なん だ、オマエ、足 が 震えている のか?
 Nan da, omae, ashi ga furuete-iru no ka?
 what is you legs (subj.) are shivering/trembling (explan.-?)
"What's with you? Are your legs shaking?" (PL2)

• *nan da* (literally "what is it?") is often used idiomatically to express disappointment/disdain/disgust.

Ikuro: に、にーちゃん、不動 だ って よ!
 Ni-niichan, fudō da tte yo!
 bro-brother stationary is/are quote (emph.)
"Y- Yōhei, it says 'stand still.' (PL2)

- *omae* is a familiar-feeling word for "you," used mostly by men among friends and family (it feels quite rough when used with others).
- *furuete-iru* is from *furueru* ("tremble/shiver").
- *da tte* implies he's quoting something that has already been said — in this case what the sign said.

14

FX: ガク ガク プル プル
 Gaku gaku Puru puru
 (effect of shivering/trembling)

- *go-* is honorific, and *kaisan* (lit. "open" + "mountain") refers to the founder of a temple, or to the temple he founded (or in the tradition of referring to a temple as a mountain, the "mountain he opened").

Yōhei: フン。
 Fun. (snort of disgust)

- *haito* = "humbly climb" (the mountain) → humbly enter (the temple)

Sound FX: ガラ
 Gara (sound of sliding door being opened abruptly)

- *menkata* means "permission to reside in a temple," especially for a 100-day training period.
- *yoroshū* is a contraction of *yoroshiku*, the adverb form of *ii/yoi* ("good/fine"). *Yoroshiku* can by itself be used to make a polite request; it's essentially a short form of *yoroshiku onegai shimasu*, an expression meaning, roughly, "I request your favorable consideration/treatment."

15

Y & I: 御開山 拝登、並びに 免掛搭 よろしゅう。
 Gokaisan haito, narabi-ni menkata yoroshū.
 temple/mountain humbly climb and also permission to reside please allow
 "To humbly climb the mountain (opened by the founder), and also to reside in the temple (for training), we request."
"Requesting to humbly enter the monastery and receive training." (PL3)

- this phrase is used by new trainees arriving at the temples of the Sōtō sect of Zen Buddhism. Meikeiji in this manga is modeled on Eiheiji of that sect, founded by Dōgen.

Sign: (大)楽山 (partly obscured)
 (Dai)raku-zan
 (place name)
Dairaku-zan (name of building)



17

Narration: むろん 余計な 物 を 持って の 上山 は 許されない。
 Muron yokei-na mono o motte no jōzan wa yurusarenai.
 of course extra/unnecessary things (obj.) carrying/bringing of mountain ascent as-for not permitted
 Of course ascending the mountain with unnecessary things is not permitted.

Of course, you are not permitted to bring unnecessary items when entering a monastery. (PL2)

- *muron* is a synonym of *mochiron* ("of course/needless to say/to be sure").
- *motte* is the *-te* form of *motsu* ("hold/carry").
- *jōzan*, literally "mountain ascent," refers to "visiting a temple/entering a monastery." The word for "mountain climbing" without a religious purpose is *tozan*.
- *yurusarenai* is the negative of *yurusareru*, the passive form of *yurusu* ("permit/allow").

18

Monk: バカ ヤロー! ウォークマン なんか 持ってくるナ!
 Baka yarō! Uōkuman nanka motte kuru na!
 idiot/fool guy/fellow walkman something like don't bring
 "Idiot! Don't bring a thing like a Walkman!"

"You idiot! This is no place to bring a Walkman!" (PL1; 2)

Yōhei: わーつ。
 Wā!
 (exclam.)
 "Yikes!"

- *baka* = "idiot/fool," and *yarō* is an informal/rough word for "guy/fellow"; *baka yarō* is yelled directly at the object of one's ire, so it's like "you idiot!" Mild as it sounds, *baka* is probably the most widely used insult in Japanese, and the tone with which it is spoken makes the difference in how strong the insult becomes.
- *Uōkuman*, the Sony brand name, has become a generic term for "walkaround cassette player" in Japanese just as it has in English.
- *nanka* is a colloquial *nado* ("something/things like"), here essentially equivalent to *wa* ("as for"), but with a feeling of belittling/making light of what comes before it: "as for (the likes of) a Walkman, . . ."
- *motte* is the *-te* form of *motsu* ("hold/carry") and *kuru* = "come," so *motte kuru* = "bring." *Na* after the plain, non-past form of a verb makes a negative command/prohibition, "don't -."

19

Monk: お山 を 何 だ と 思って んだ?
 O-yama o nan da to omotte-ru n da?
 (hon.)-mountain/monastery (obj.) what is (quote) are thinking (explan.)

"What do you think a monastery is?!" (PL2)

Yōhei: 中 は お經 なんでス! 口、口、ロック なんて はいってません。
 Naka wa o-kyō na n desu! Ro-ro-roku nante haitte-masen.
 inside as-for (hon.)-sutras (explan.-is) r-r-rock-n-roll something like is not inside/recorded
 "Inside is sutras! It doesn't contain anything like rock-n-roll."

"It's a tape of sutras! It's nothing like rock-n-roll." (PL3)

- once again, the reference to "mountain" is actually a reference to the monastery.
- *nan da* = "is what?"; *to* is quotative, and *omotte-(i)ru* means "is/are thinking" (from *omou*, "think"), so *nan da to omotte-(i)ru* = "(you) are thinking (the mountain/monastery) is what?" → "what do you think a monastery is?"
- asking a question with *n da* is masculine and sounds very rough.
- *kyō* = "sutras/Buddhist scriptures"
- explanatory *n(o) da/desu*, which essentially implies an explanation is being offered, becomes *na n(o) da/desu* when following a noun. Writing *-su* in katakana gives a feeling of emphasis, reflecting how much he wants his excuse to be heard.
- *nante*, like *nanka* above, often serves as a colloquial substitute for *wa* that implies the preceding is unworthy/trivial/ridiculous.
- *haitte-(i)masen* is the negative PL3 form of *haitte-ru* ("is inside," or in the case of a tape, "is recorded"), from *hairu* ("enter/become recorded").

20

Monk: 口ごたえするナ! 古参 を なめてる ナ!
 Kuchigotae suru na! Kosan o namete-ru na!
 don't talk back senior(s) (obj.) are taking for fools (colloq.)

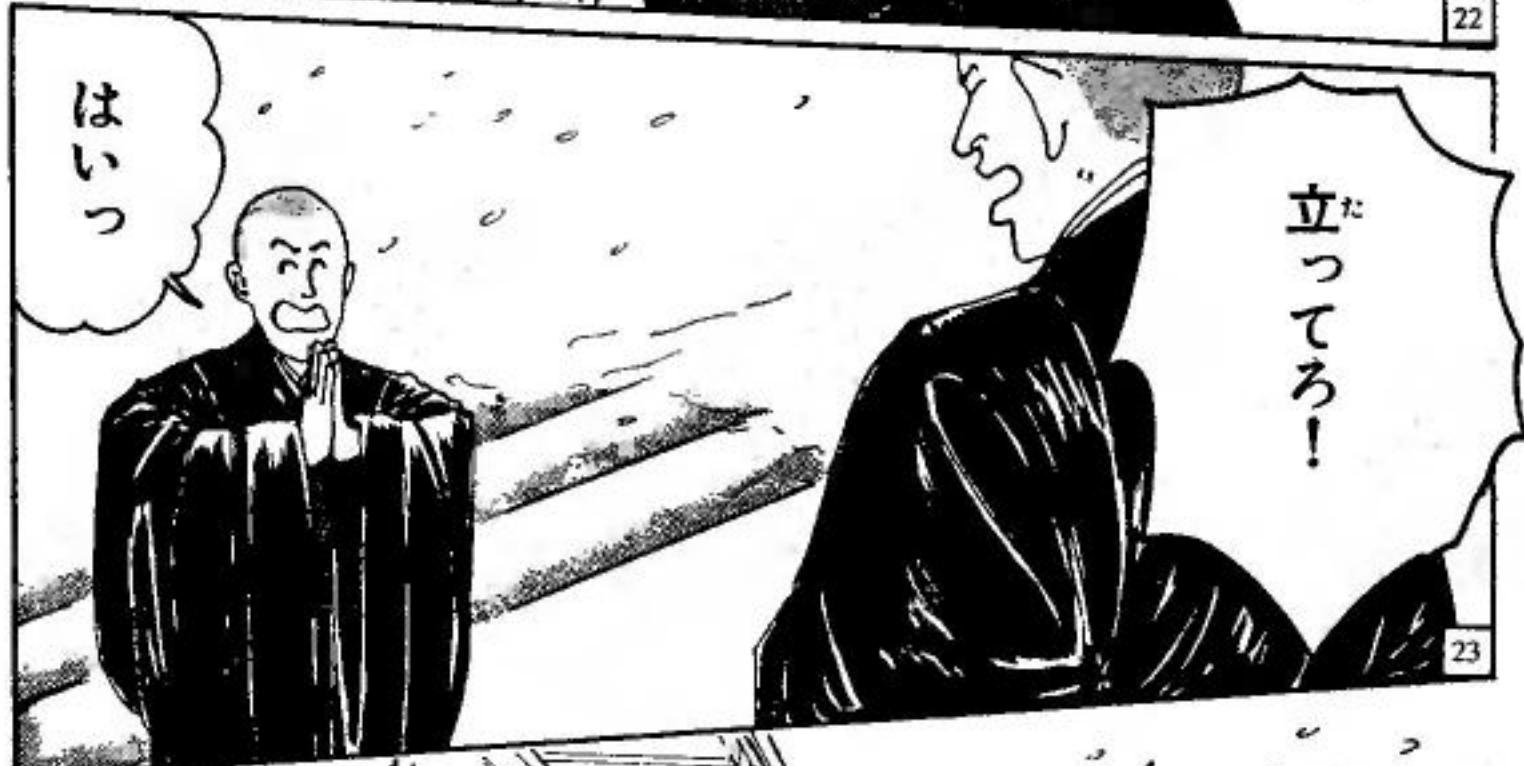
"Cut the backtalk. Do you take your seniors for fools?!" (PL2)

- *kuchigotae* = "a retort/backtalk," and *kuchigotae suru* = "to talk back"; *na* after the plain, non-past form of a verb can be a negative command/prohibition, "don't -."
- *namete-(i)ru* is from *nameru*, a colloquial word for "make light of/take for a fool." *Nameru na* would be a negative command, "don't take me for a fool," but *namete-ru na* is "you're taking me for a fool, aren't you?" → "Are you taking/do you take me for a fool?"

21

Yōhei: はいっ!
 Hai!
 "Yes, sir!" (PL3)

- Yōhei obviously intends this as a response to the monk's *kuchigotae suru na*, but his timing is unfortunate.



22

Monk: こいつー!
Koitsu!
 this guy/fellow
“You (twit)!” (PL2)

Yōhei: し、しまったっ!
 (thinking) **Shi- shimatta!**
 (exclam.)
“Oh, no!” (PL2)

- *koitsu* is a contraction of *kono yatsu* (“this guy/fellow/thing”), a rough way of referring to another person.
- *shimatta* is an exclamation of regret/chagrin: “Oops!/Oh no!/Shoot!”

23

Monk: 立ってろ!
Tatte-ro!
 be standing
“Remain standing!” (PL2)

Yōhei: はいっ!
Hai!
“Yes, sir!” (PL3)

- *tatte-ro* is a contraction of *tatte-iro*, the abrupt command form of *tatte-iru* (“is/are standing”), from *tatsu* (“stand”).

24

FX: ジーン…
Jiin...
 (effect of icy chill penetrating his feet)

25

Sound FX: ヒュオオオオオ
Hyuoo-

Whooooohh (effect of howling wind)

Yōhei: あ～、こんな 姿 貞朱サン には 見せられない。
 (thinking) *A~, konna sugata Masoho-san ni wa miserarenai.*
 (interj.) this kind of appearance/figure (name-hon.) to as-for cannot show
 “Oh, I can’t show this kind of figure (of me) to Masoho.”
“Ohh, I wouldn’t want Masoho to see me like this.” (PL2)

Yōhei: しかし、オヤジ には 見せてやりたい。
 (thinking) *Shikashi, oyaji ni wa misete yaritai.*
 but father/old man to as-for would like to show
 “But I’d like to show it to my old man.”
“But I wish my old man could.” (PL2)

見せて 修行 時代 を 思い出させてやりたい ゼ。
Misete shugyō jidai o omoidasasete yaritai ze.
 show-and training period/years (obj.) would like to make him remember (emph.)
 “I’d like to show him and make him remember when he was in training.”

“I’d like him to see me like this to remind him of his own training period.” (PL2)

- *miserarenai* is the negative of *miserareru*, the potential (“can/be able to”) form of *miseru* (“show”). *Ni* marks the person being shown (or not).
- *oyaji* is an informal word for “father.” In adult speech it’s usually reserved for one’s own father, and *oyaji-san* is used for someone else’s father. The word remains quite informal even with the honorific *-san*, though, so it should be used with caution.
- *misete* is the *-te* form of *miseru*, and *yaritai* is the “want to/would like to” form of *yaru* (“give [to someone else]”), which after the *-te* form of another verb implies the speaker is doing/will do the action for or to someone else: *misete yaritai* = “I’d like to show (to someone).”
- the second *misete* implies “show, and by that means . . .”; the *-te* form of a verb is often used to make a modifier indicating the manner/means by which the following action is done.
- *omoidasasete* is the *-te* form of *omoidasaseru*, the causative (“make/let”) form of *omoidasu* (“remember/recall”). *Omoidasasete yaritai* = “I’d like to make (him) remember.”
- *ze* is a rough, masculine particle for emphasis.



26

Yohei: なんの一...
(thinking) *Nanno...*
(interj.)

“What the hey.” (PL2)

Yohei: ほんとに 放り出される か ちょっと 試してみた ダケ さ!
(thinking) *Honto ni hōridasareru ka, chotto tameshite mita dake sa!*
really be thrown out (?) a little tested-and-saw only (colloq.)
“I was just doing a little test to see if they’d really throw me out!” (PL2)

- *nanno* (sometimes *nanno nanno*) is an interjection for making light of a situation: “hey, it’s nothing/no big deal.”
- *honto* is a colloquially shortened *hontō* (“truth”), and *honto ni* = “in truth/really.”
- *hōridasareru* is the passive form of *hōridasu* (“throw out”).
- *tameshite* is the *-te* form of *tamesu* (“test/try out”), and *mita* is the plain/abrupt past form of *mira* (“see/look”), which after the *-te* form of another verb implies “try doing (the action)” or “do (the action) and see what happens”: *tameshite mita* = “I tested/I did a test to see.”
- *chotto* = “a little,” so *chotto tameshite mita* = “I tested a little/I did a little test to see.”
- *honto ni hōridasareru ka* is a complete question (“will I really be thrown out?”) that states the nature of the test being done: “I tested to see: will I really be thrown out?” → “I tested to see if I would really be thrown out.” A question is often used like this to specify the nature of the test: ... *ka tamesu* = “test to see (if) ...”

27

Yohei: なんて... うくくく... 空しい ナ
(thinking) *Nante... ukukuku... Munashii na.*
(quote) (rueful laugh) empty/pointless/vain (colloq.)

“Sure, sure... (rueful laugh)... Pretty pathetic.” (PL2)

Yohei: オレ って 不利な 性格 なの ね。
(thinking) *Ore tte furi-na seikaku na no ne.*
I/me (quote)/as-for disadvantageous/unfavorable personality/character (explan.) (colloq.)

“I am of an unfavorable character, aren’t I?”

“I guess I’m my own worst enemy.” (PL2)

- *nante* is a colloquial equivalent of *nado to itte* (“say things like”). It’s sometimes tacked on after a statement like this with the implication that the statement is not true or the speaker is not serious about it: “I say a thing like that, but I/you know it’s not true” → “just kidding/sure, sure.”
- *ore* is a rough/masculine word for “I/me.”
- *tte* is another colloquial quotative form that can fill in for *wā* (“as for”) to mark the topic. It can be thought of as a contraction of *to iu no wa* or *to iu mono/koto wa* (“as for the person/thing called ...”).

28

Sound FX: ガラッ

Gara!

(effect of sliding door being opened abruptly)

Monk: バカ ヤロー!
Baka yarō!
idiot/fool guy/fellow
“Idiot!” (PL1)

29

Ikue: あ～。

Ā-

(interj.)

“Argh!”

30

Monk: 使い捨て カイロ なんか 持ってくるなーっ!
Tsukai-sute kairo nanka motte kuru nā!
use-and-toss pocket warmer something like don’t bring

“Don’t bring a thing like a disposable pocket warmer!”

“This is no place to bring disposable pocket warmers!” (PL2)

Sound FX: デン!

Den!

Thud (effect of landing rudely on ground)

- *tsukai* is the stem form of *tsukau* (“use”), and *sute* is the stem form of *suteru* (“discard/throw away”), so *tsukai-sute* is the Japanese word for “disposable” consumer products. *Tsukai-sute kairō* are small, flat, rectangular bags about the size of a postcard containing chemicals that react to give off heat for several hours.



31

Yōhei: イクオ!
Ikuo!
 (name)
“Ikuo!”

32

Monk: これ持って 帰れ!
Kore motte kēre!
 this carry-and go home
“Take this and go home!” (PL2)

- *motte* is the *-te* form of *motsu* (“hold/carry”), and can become either “bring” or “take” depending on what follows it: *motte kuru* = “carry and come” → “bring”; *motte iku* = “carry and go” → “take.”
- *kēre* is a rough, masculine pronunciation of *kaere*, the abrupt command form of *kaeru* (“return home”). *Motte kaeru* = “take home.”

Sound FX: ばしつ
Bashi!
Whap! (effect of pocket warmer hitting his head)

Ikuo: ぎやつ
Gya!
“Ack!”

33

Sound FX: ボトツ
Boto!
Plop (effect of pocket warmer dropping to ground)

Ikuo: あつ。
A!
“Ugh” (PL2)

34

Yōhei: かーさん だ な、 カイロ なんか 持たせた の。 バカな やつ。
 (thinking) *Kāsan da na, kairo nanka motaseta no. Baka-na yatsu.*
 mom is (colloq.) pocket warmer something like made [him] bring one foolish guy/person
“It must have been Mom—the one who made him bring a pocket warmer. What a fool!” (PL2)

- *kāsan* is a less formal version of *okāsan* (“mother”).
- *... da na* when thinking to oneself essentially makes a conjecture: “it’s . . . , isn’t it?/it must be . . .”
- *motaseta* is the plain/abrupt past form of *motaseru*, the causative (“make/let”) form of *motsu* (“hold/carry”).
- *no* is like a pronoun, “one”: *kairo nanka motaseta* is a complete thought/sentence (“[she] made [him] bring a pocket warmer”) modifying the pronoun, “one” → “the one who made him bring a pocket warmer.”
- the syntax is inverted; normal order would be *kairo nanka motaseta no (wa) kāsan da na*.
- *yatsu* is an informal/slang word for “fellow/guy/person”; he’s calling his brother a fool for letting his mother push the pocket warmer on him.

35

Yōhei: イヤ なら 帰れよ。 ムリ しちやつて。
Iya nara kaere yo. Muri shichatte.
 disagreeable/distasteful if it is go home impossible/beyond capacity doing-(regret)
“If you don’t like it, go home. You know you’re in over your head.” (PL2)

Ikuo: そっち こそ!
Sotchi koso!
 that direction/you all the more
 “(That holds for) you even more (than me).”
“Look who’s talking.” (PL2)

- *muri shichatte* is a contraction of *muri shite shimatte*, the *-te* form of *muri suru* (“overdo/try the impossible/try too hard”) plus the *-te* form of *shimau* (“end/finish/put away”). *Shimau* after a *-te* form can imply the action is/was impulsive/fill-considered/cause for regret. Here the sense is that Ikuo is trying to persist at something that is ‘beyond his capacity/over his head.’
- *sotchi* is a colloquial *sochira* (“that side/direction [near the listener]”); both words are often used to refer to one’s listener, “you.” (Cf. *kotchi* and *kochira* are used for “I/me” or “we/us.”)

36

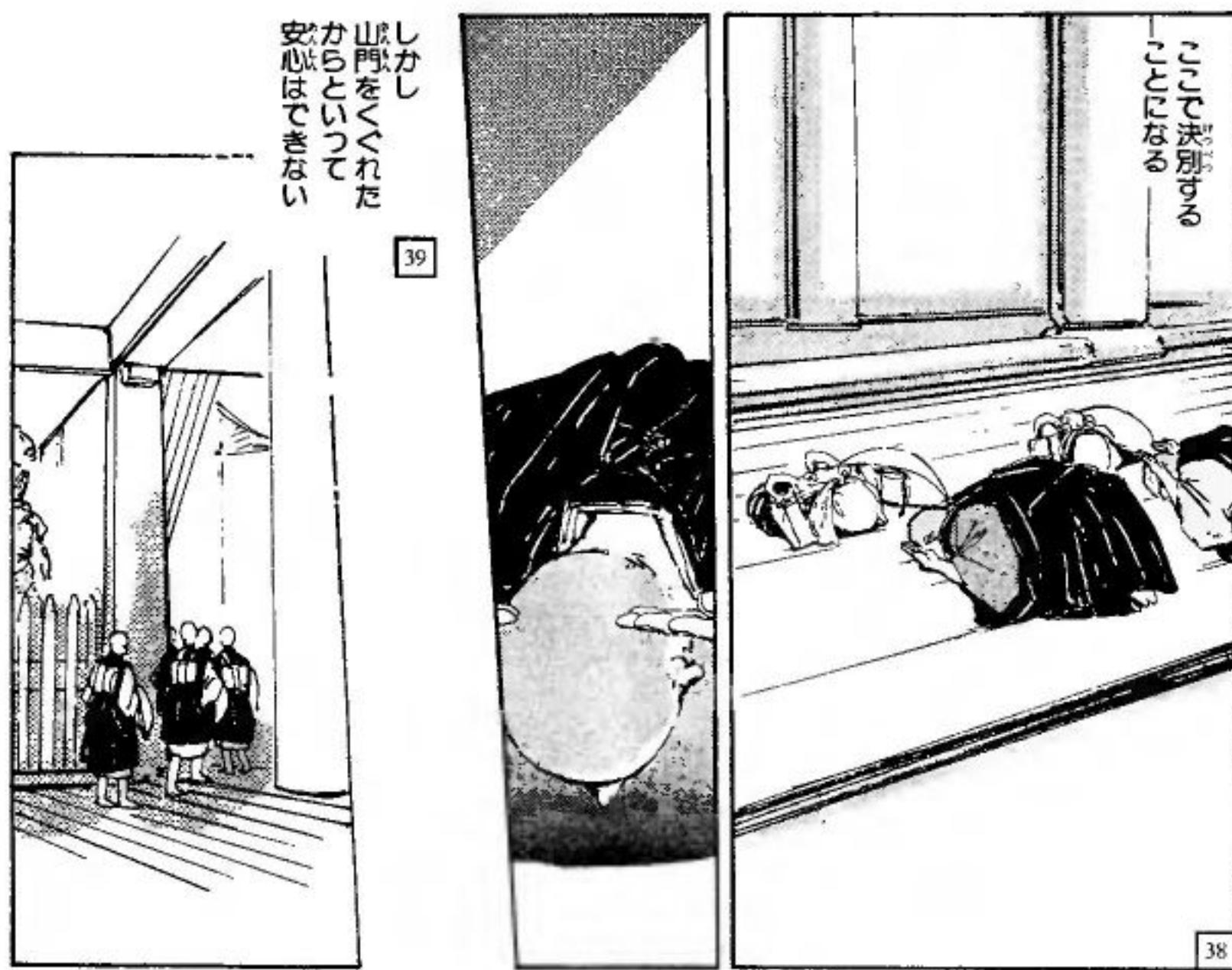
Narration: こうして 上山してくる 新まい の 雲水 は
Kō shite jōzan shite kuru shinmai no unsui wa
 in this way come ascending mountain beginner/greenhorn (=) pilgrims/mendicants as-for
 每年 百数十人 いる。
maitoshi hyaku-sūjūnin iru.
 every year 100 + several 10s (count) exist/there are

As for new mendicants who come to the monastery like this, every year there are well over a hundred.
Every year well over a hundred new mendicants come to the monastery in this manner. (PL2)

- *shite* is the *-te* form of *suru* (“do”); *kō shite* = “doing this way” → “in this manner/like this.”
- *jōzan shite* is the *-te* form of *jōzan suru*, the verb form of *jōzan* (“mountain ascent”) seen above. Adding *kuru* implies the action moves toward the speaker’s present position. *Kō shite jōzan shite kuru* is a complete thought/sentence (“come up the mountain/to the monastery like this”) modifying *shinmai* (“beginner/greenhorn/novice/tenderfoot”).
- *unsui* refers to “mendicant monks/itinerant priests” who travel from one temple/monastery to another as part of their religious practice/search for enlightenment, particularly Zen monks.
- *hyaku sūjū* = “100 and several 10s” → “well over a hundred”; *-nin* is a counter suffix for people.



37



39

38

37

Narration: これ 明軒寺 の 山門。
Kore Meikeiji no sanmon.
 this (name)-temple of/to temple gate
This is the gate to Meikeiji.

Narration: きのう まで は ベース を 弾いてた 僕 と は...
Kinō made wa bēsu o hiite-ta boku to wa...
 yesterday until as-for bass (obj.) was playing I/me with/from as-for
 From the me who until yesterday was playing bass...
[See next panel.]

- *sanmon* is literally "mountain gate," but it refers to the large, two-story gates that serve as the main entrances to many temples and monasteries.
- *hiite-ta* is a contraction of *hiite-ita*, past form of *hiite-iru*, from *hiku* ("play a musical instrument"). *Kinō made (wa) bēsu o hiite-(i)ta* is a complete thought/sentence ("until yesterday [I] was playing bass") modifying *boku* (an informal word for "I/me" used by males).
- only the topic of the sentence is stated here; we learn in the next panel that this topic is the object of "parting/separation."

38

Narration: ここ で 決別する こと に なる。
koko de ketsubetsu suru koto ni naru.
 here/this place at part/separate thing/situation to becomes
 ... it comes to pass that I will here part.

Here I took leave of the me who until yesterday was playing bass. (PL2)

- *de* marks the location where an action takes place.
- *ketsubetsu* = "parting/separation," and *ketsubetsu suru* is its verb form: "part with/separate from/take leave of."
- *koto* is literally "thing," but here it has the more abstract sense of "situation." The expression ... *koto ni naru* is literally "the situation becomes ..."; after a non-past verb this can imply "has/will come to pass." Beginning here, the narrative switches to non-past forms, but it is more natural in English to continue with the conventional "narrative past."

39

Narration: しかし、 山門 を くぐれた から と いって 安心 は できない。
Shikashi, sanmon o kugureta kara to itte anshin wa dekinai.
 but/however temple gate (obj.) was able to pass through/enter because (quote) saying relax as-for cannot
But just because I was able to enter the temple gate did not mean I could relax. (PL2)

- *kugureta* is the plain/abrupt past form of *kugureru*, the potential ("can/be able to") form of *kuguru* ("pass under/through").
- ... *kara to itte* is literally "saying because ..."; the next clause often includes a negative to imply "just because" the preceding occurs/occurred, it does not immediately follow that the following occurs/will occur/can occur.
- *dekinai* is the negative of *dekiru* ("can do"); *anshin dekiru* is essentially the potential ("can/be able to") form of *anshin suru* ("become at ease/put oneself at ease/relax"). *Wa* is often inserted in the negative form for emphasis.

Urban Blight

(continued from page 23)

Kurosawa's film *Ikiru*. Greenfeld's profiles do not add up to any real understanding of the Japanese Generation X. His melodramatic imaginings, disguised as hard-hitting investigative reporting, are just as false as the other images of Japan that so many Westerners carry around in their heads.

In his fictional world, Murakami comes closer to the reality of urban Japan as a paradoxical combination of physical boundaries (the walls of the coin locker forever closing in) and ethical

boundarylessness—an infinite and terrifying landscape with no moral absolutes. Perhaps if we stop reading so many facile news reports and essays like Greenfeld's, and begin reading novelists like Ōe and Murakami Ryū, we might eventually dispense with stereotypes and come to a deeper understanding of the complexities of contemporary Japan.

Terra Brockman is a free-lance writer based in New York.

Ketsueki-gata

(continued from page 50)

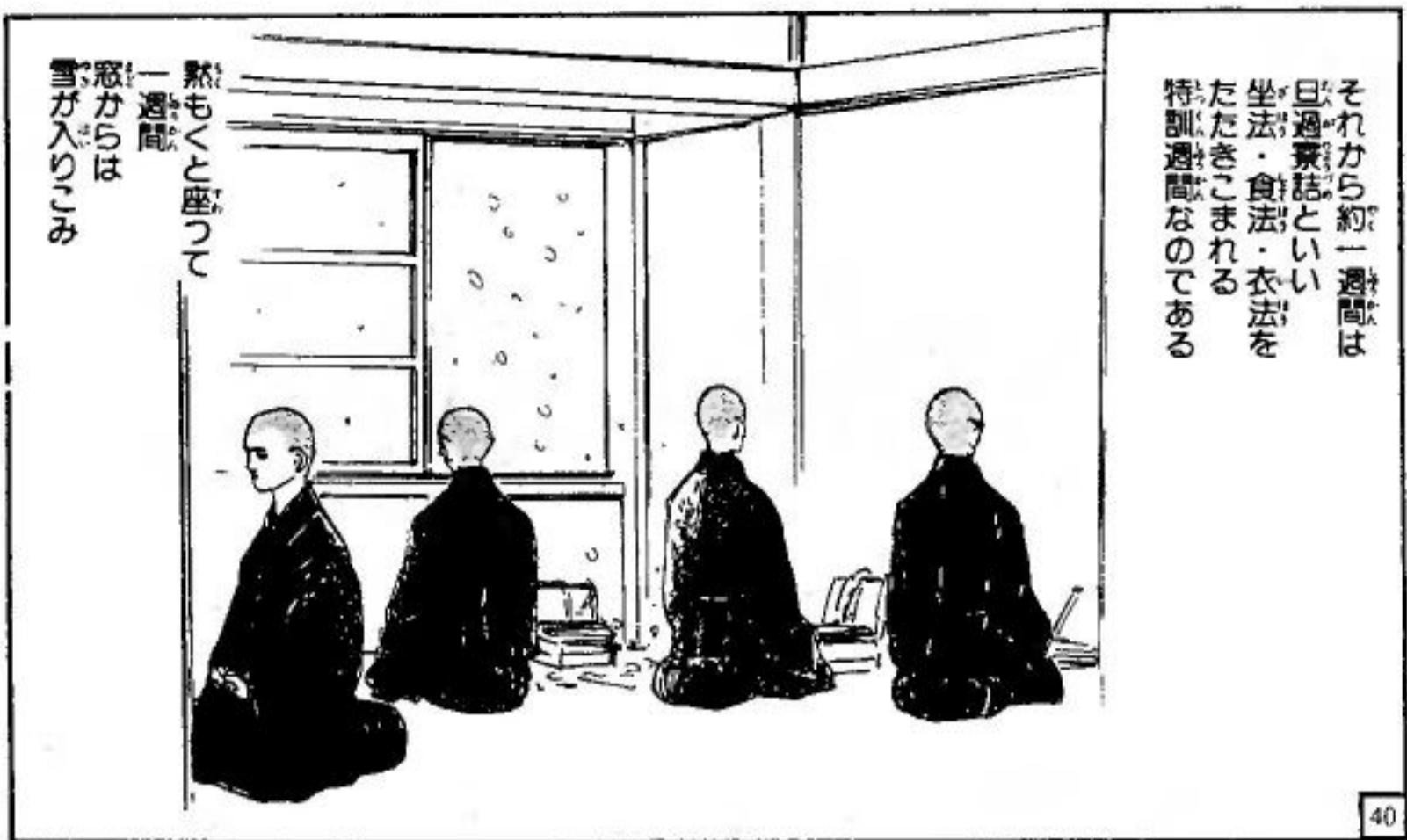
well, most of us—but when we reach that section of the paper, many of us cannot resist reading our own. Time permitting, we may even go on to check what the stars have to say about our loved ones.

Let's face it: as human beings, we are obsessed with our-

selves. We want to know what makes us tick, and why the people around us act the way they do. As long as we continue to wonder about ourselves and don't really have the answers, we will look up at the sky or into our veins for clues. It makes its own kind of sense. And even if doesn't... well, it's fun.

Ann Saphir (type A) is a free-lance writer based in Tokyo.

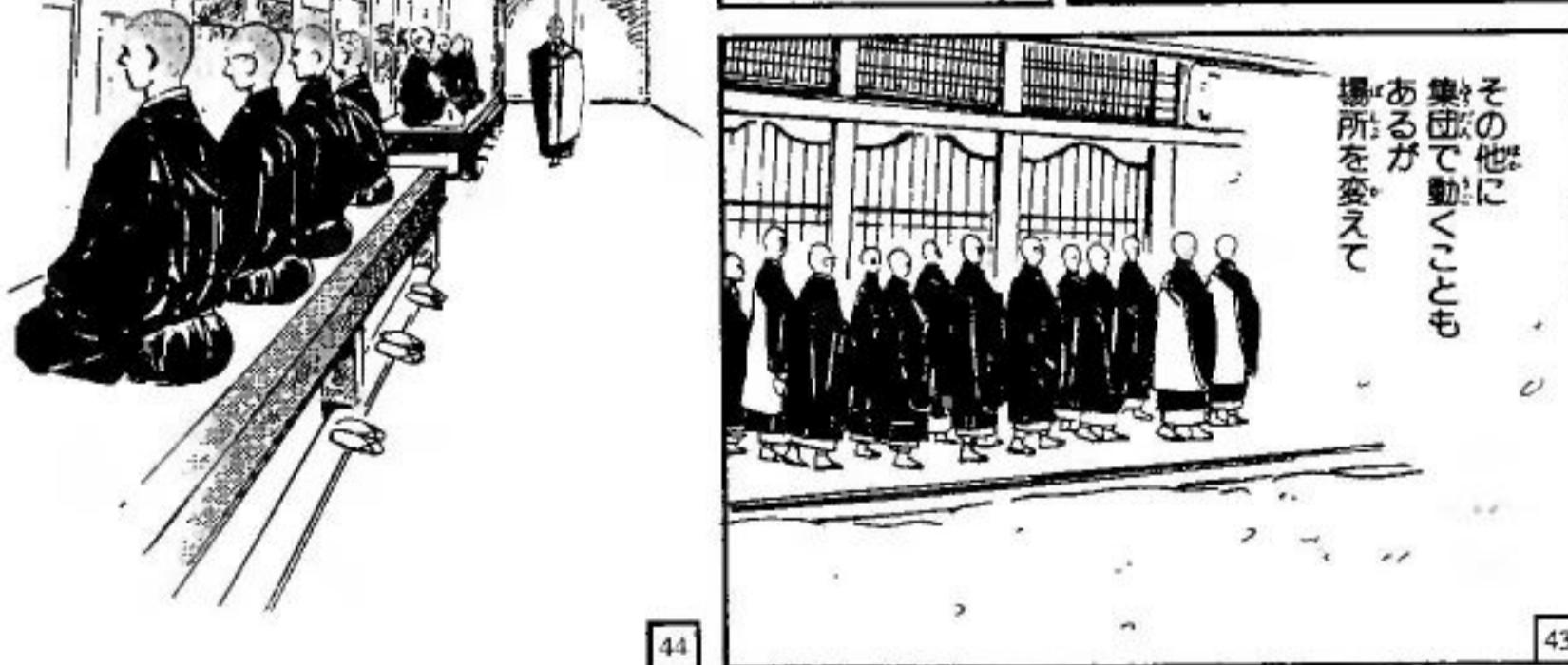
* make ... tick = 動かす／動機づける *ugokasu/dōkizukeru*



40



42



40

Narration: それから約一週間は旦過寮詰といい、
 Sore kara yaku issūkan wa tangaryō-zume to iu,
 then from approx. 1 week span/period as-for (name of training) (quote) say/is called
 座法・食法・衣法をたたきこまれる特訓週間なのである。
 zahō, shokuhō, ihō o tatakikomareru tokkun shūkan na no de aru.
 sitting method eating method dressing method (obj.) have pounded/driven in intensive training week (explan.) is
For the next week or so, what followed was something called tangaryō-zume, a week of intensive training during which we had drummed into us how to sit properly, how to eat properly, and how to dress properly. (PL2)

Narration: 黙もくと座って一週間。窓からは雪が入りこみ…
 Mokumoku-to suwatte issūkan. Mado kara yuki ga hairikomi...
 silently sitting 1 week window from as-for snow (subj.) enter in-and
Sitting silently for a week. (Falling) snow came in through the window, and ...

- *yaku* is placed before numbers to mean "approximately/about ~."
- *tangaryō-zume* (or *tanga-zume*) refers to the first week or two of the newly arrived monks' training, when they are confined to the visitors' rooms of the monastery and required to spend long hours in *zazen* ("sitting zen/meditation").
- *iu* is the *-masu* stem of *iu* ("say"), here being used as a continuing form to link to the further elaboration/explanation given in the rest of the sentence.
- *zahō* ("sit" + "method"), *shokuhō* ("eat" + "method"), and *ihō* ("robe/clothing" + "method") are monastery terms referring to the very specific forms and rituals associated with sitting in meditation, eating meals, and dressing in monks' garb, respectively.
- *tatakikomareru* is the passive form of *tatakikomu* ("drive/pound/drum into"). *Zahō, shokuhō, ihō o tatakikomareru* is a complete thought/sentence ("[we] have sitting, eating, and dressing methods drummed into [us]") modifying *tokkun shūkan* ("intensive training week").
- *na no* is the form explanatory *no* takes after nouns, and *de aru* is a more formal/literary equivalent of *da/desu* ("is/are").
- *mokumoku-to* is an adverb, "mutely/in silence," modifying *suwatte*, the *-te* form of *suwaru* ("sit"). In this case the *-te* form serves as an adverb for the implied verb after *issūkan* ("one week"), something like *sugosu* ("pass/spend [time]").
- *hairi* is the stem form of *hairu* ("enter"), and *-komi* is the stem of *-komu* (implying the action occurs in an inward direction); the stem form is again used to link to the further elaboration that follows (next panel).

41

Narration: 衣につもる。
 koromo ni tsumoru.
 robes on piles up
...piled up on our robes. (PL2)

- *karomo* is a somewhat archaic word for "clothes" in general, but it's still quite current for referring to "priestly robes."

42

Narration: ここから離れられるのは食事とそじ、東司へ行く時だけである。
 Koko kara hanarerareru no wa shokufu to sōji, toire e iku toki dake de aru.
 here/this place from can separate/leave (nom.) as-for meals and cleaning toilet to go time only is/was
 As for being able to leave this place, it is only when going to meals, cleaning, and the toilet.
The only time we could leave was for meals, cleaning, or to go to the toilet. (PL2)

- *hanarerareru* is the potential ("can/be able to") form of *hanareru* ("move away/separate from").
- *no* is a "nominalizer" that makes what precedes it into a noun, and *wa* ("as for") marks that noun as the topic of the sentence: "as for being able to leave this place."
- 東司, properly read *tōsu*, is a word for "toilet" used in Zen monasteries. Here it is glossed as *toire* (the most common katakana rendering of "toilet") for those who would not otherwise know what the word means.
- *shokufu to sōji, toire e iku* is a complete thought/sentence ("go to meals, cleaning, and the toilet") modifying *toki* ("time/time when").

43

Narration: その他に集団で動くこともあるが、場所を変えて...
 Sono hoka ni shūdan de ugoku koto mo aru ga, basho o kaete...
 other than that group as move thing/occasion also exists/existed but place/location (obj.) change/switch-and
[See next panel]

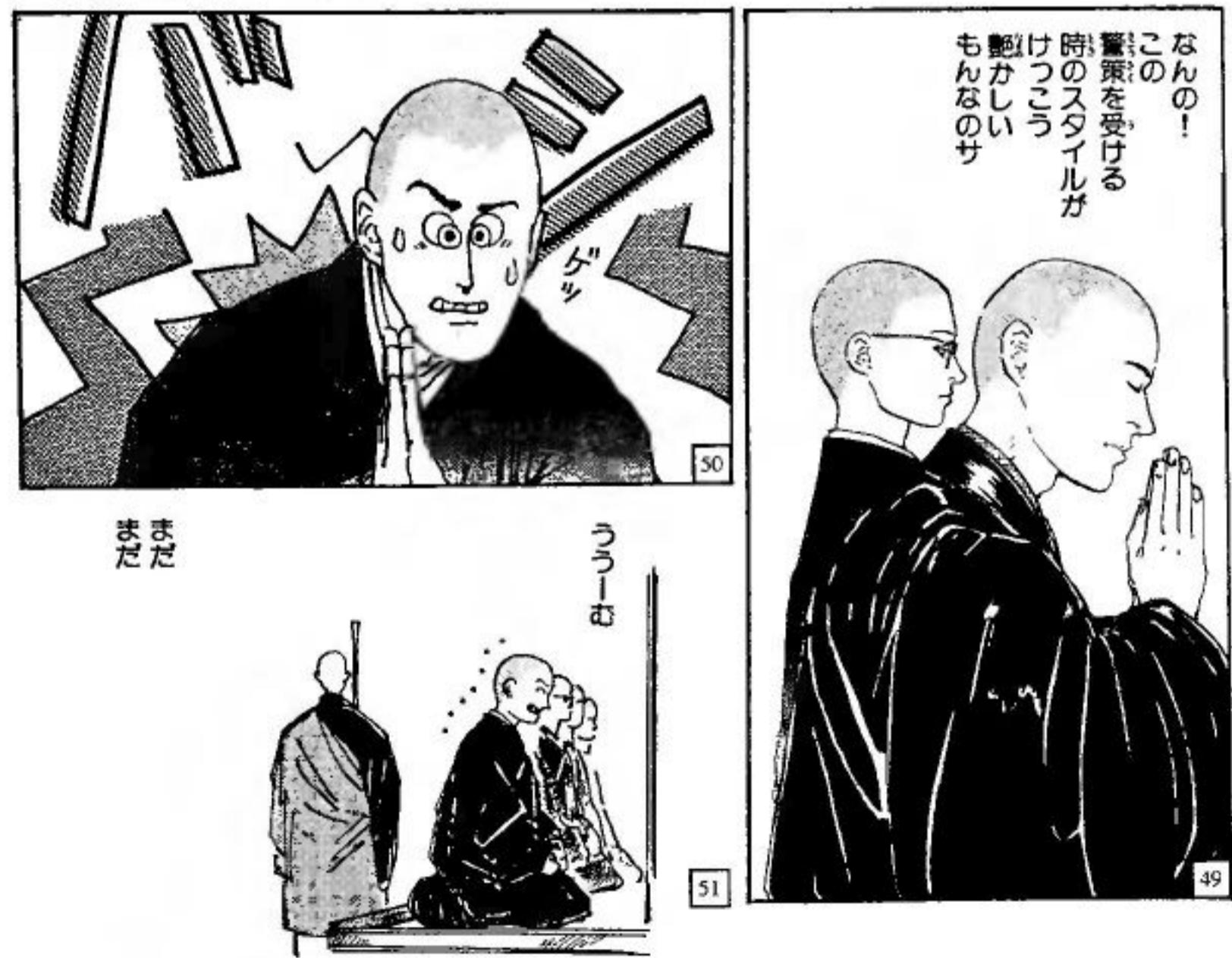
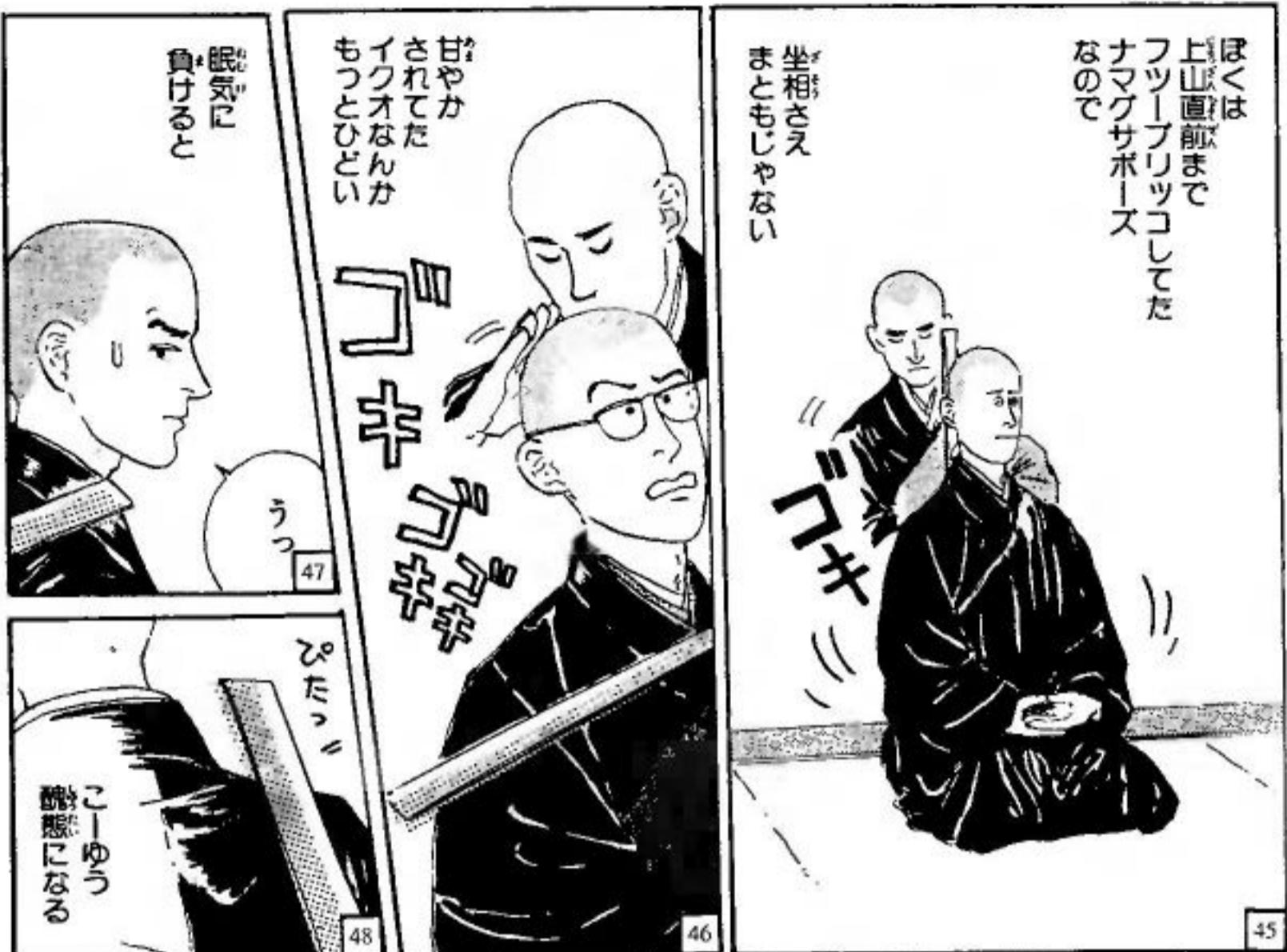
- ... *koto mo aru* is an expression that means "[the described] situation also exists," implying "can exist/can happen" → "sometimes occurs."
- *kaete* is the *-te* form of *kaeru* ("change/switch").

44

Narration: やっぱり坐禅だったりする。
 yappari zazen dattari suru.
 after all/more of same meditation/zazen is things like

Other than that we sometimes moved as a group, but, after all, it was things like *zazen* at a new location.
Besides that we sometimes moved (elsewhere) as a group, but only to do something like more zazen at a new location. (PL2)

- *dattari* is the *-tari* form of *da/desu* ("is/are"). The *-tari* form of a verb, often occurring in a series of two or more, is ultimately followed by a form of *suru* ("do") to make an expression meaning "do things like ..."; similarly, *dattari suru* after a noun means "is/are things like ..."



45

Narration: ぼくは上山直前までフツーブリッコしてたナマグサボーズなので
Boku wa jōzan chokuzen made futsū burikko shite-ta namagusa bōzu na-node
 I/me as-for mountain ascent just before until was acting like ordinary guy worldly priest because/so
 坐相さえまともじやない。
zashō sae matomo ja nai.
 sitting form/posture even not sound/balanced

Until just before coming to the monastery, I was an undisciplined monk trying to act like an ordinary guy, so not even my zazen posture was correct. (PL2)

Sound FX: ゴキ

Goki Crack (sound of spine cracking as supervisor corrects Yōhei's posture)

- *burikko*, an 80s slang word now largely fallen out of use, originally referred to young females who affected an artificial innocence/sweetness. It derives from the noun-suffix *-buru*, which means “act like-,” and the original meaning was based on *ii ko-buru* (“act like a good/innocent girl”) or *kawaii ko-buru* (“act like a cute/sweet girl”). Yōhei’s variation is based on *futsū burikko suru*, “act like/play the ordinary young guy.” *Jōzan chokuzen made futsū burikko shite-ta* is a complete thought/sentence modifying *namagusa bōzu* (“worldly/undisciplined monk/priest” — literally referring to a priest-monk who smells of meat or fish, which were forbidden foods). Yōhei is referring to the fact that he tried to do all the usual hip things young guys his age were doing even as he studied to become a monk at a Buddhist university.
- *na-node* is the form *node* (“because”) takes after nouns: “because it is. . . /it’s. . . , so. . .”
- *—sae* is an emphatic “even —,” or when followed by a negative, “not even —.” Here it implies “not even my *zazen* posture (let alone any of the other forms and rituals I was expected to follow).”
- *matomo* means “straight/proper/correct/sound”; *matomo ja nai* is its negative form.

46

Narration: 甘やかされてたイクオなんかもっとひどい。
Amayakasarete-ta Ikuo nanka motto hidoi.
 was spoiled/pampered (name) as-for even more terrible

Ikue, who had been pampered (at home), was even worse. (PL2)

• *amayakasarete-(i)ta* is the past form of *amayakasarete-iru*, from *amayakasareru* (“be pampered/overindulged/spoiled”), the passive form of *amayakasu* (“pamper/overindulge/spoil”).

• *nanka*, the colloquial *nado* (“something/someone like”), is once again being used as a substitute for *wa*, with a feeling of belittlement.

47

Narration: 眠気には負けると...
Nemuke ni makeru to...
 sleepiness/drowsiness to love/succumb if/when

If I succumbed to drowsiness ...

• *to* after the plain, non-past form of a verb can give a conditional “if/when” meaning.

Yōhei: うつ
U!

(interj.) **“Oop.”**

48

Sound FX: びたっ

Pita! (effect of something coming to a full stop — here, the “cautionary stick”)

Narration: こ—ゆう醜態になる。
Kō yū shūtai ni naru.
 this kind of unseemly figure/sorry sight to become
 . . . I became this kind of unseemly figure.
 . . . I made a spectacle of myself. (PL2)

49

Narration: なんの! この警策を受ける時のスタイルがけっこう艶かしいもんなのサ。
Nanno! Kono kyōsaku o ukeru toki no sutairu ga kekkō namamekashii mon na no sa.
 (interj.) this cautionary stick (obj.) receive time of style/figure (subj.) quite charming/coquettish thing (explan.) (colloq.)
What the hey—the figure one presents when taking a blow from the cautionary stick is actually quite charming. (PL2)

- *kyōsaku* (or *keisaku*) refers to a flat stick, about four feet long and slightly wider at the tip, that is used to help those performing *zazen* stay alert and keep them from nodding off. *Ukeru* = “receive,” and *kyōsaku o ukeru* (“receive [a blow of] the cautionary/awakening stick”) is a complete thought/sentence modifying *toki* (“time/time when”).

• *sutairu*, from English “style,” here refers to “figure/appearance.”

• *kekko*, when modifying an adjective, means “quite/pretty —.”

• *namamekashii* is most commonly associated with feminine charm, “charming/coquettish/bewitching/captivating/voluptuous,” so this is a somewhat unusual use.

• *sa* is used in informal speech for authoritative/assertive emphasis, including when trying to put up a strong front.

50

Sound FX: バシ

Bashi

Whap! (effect of cautionary stick striking his back)

Sound FX: ゲッ

Ge!

Urk! (choking in startled pain)

51

Narration: ううーむ。まだまだ。
Uu-mu. Mada mada.
 (interj.) not yet not yet

Hmmm. I've still got a long way to go. (PL2)

From Basic Japanese, p. 38

ドル	<i>doru</i>	dollar(s)
家具	<i>kagu</i>	furniture
会議室	<i>kaigi-shitsu</i>	conference room
観光	<i>kankō</i>	sightseeing
後悔	<i>kōkai</i>	regret
故郷	<i>kōkyō</i>	hometown
守る	<i>mamoru</i>	follow/obey/honor
夏休み	<i>natsuyasumi</i>	summer vacation
専属契約	<i>senzoku keliyaku</i>	exclusive contract
鉄則	<i>tessoku</i>	rule/code
つき合う	<i>tsukiau</i>	socialize/consort (with)

From OL Shinkaron, p. 44

チカン	<i>chikan</i>	groper/molester
でき心	<i>dekigokoro</i>	impulse/whim
犯人	<i>hannin</i>	criminal/culprit
泣き寝入りする	<i>naki-neiri suru</i>	grin and bear/put up with
おおまちがい	<i>ōmachigai</i>	big mistake
推理小説	<i>suiri shōsetsu</i>	detective novel
典型的な	<i>tenkiteki-na</i>	typical
占い	<i>uraini</i>	divination/fortune-telling

From Visual Glossary, p. 46

相性	<i>aishō</i>	affinity/compatibility
ばかり	<i>bakari</i>	only
古くさい	<i>furuksai</i>	old fashioned/antiquated
払う	<i>harau</i>	pay (v.)
はやる	<i>hayaru</i>	become popular
今どき	<i>imadoki</i>	now/these days
意味	<i>imi</i>	meaning/significance
血液型	<i>ketsueki-gata</i>	blood type
極まる	<i>kiwamaru</i>	reach an extreme
満足	<i>manzoku</i>	satisfaction
目指す	<i>mezasu</i>	aim for/set one's sights on
無理な	<i>muri-na</i>	impossible
望み	<i>nozomi</i>	hopes/wishes
親	<i>oya</i>	parent(s)
ラッキーな	<i>rakkii-na</i>	lucky
理想の	<i>risō no</i>	ideal
ささいな	<i>sasai-na</i>	trivial
星座	<i>seiza</i>	constellation/zodiac sign
幸せ	<i>shiawase</i>	happy/happiness
正しい	<i>tadashii</i>	correct/proper

From Crayon Shin-chan, p. 53

あがる	<i>agaru</i>	get nervous/excited
暗証番号	<i>anshō bangō</i>	personal ID number (PIN)
銀行	<i>ginkō</i>	bank (n.)
お引出し	<i>o-hikidashi</i>	withdrawal(s)
事前に	<i>jizen ni</i>	beforehand
混んでいる	<i>konde-iru</i>	is crowded
キャッシュサービス	<i>kyasshu sābisu</i>	ATM
ミス	<i>misu</i>	error
ご入金	<i>go-nyūkin</i>	deposit(s)
おもちゃ	<i>omocha</i>	toy(s)
集中する	<i>shūchū suru</i>	concentrate (v.)
主婦	<i>shufu</i>	housewife
勇気	<i>yuki</i>	courage
残高照会	<i>zandaka shōkai</i>	balance inquiry

From After Zero, p. 60

現像所	<i>genzō-sho</i>	photo developing lab
逆	<i>gyaku</i>	backwards/opposite
半信半疑	<i>hanshin hangi</i>	incredulous/dubious
はざれる	<i>hazureru</i>	come/fall off
平凡な	<i>heibon-na</i>	common/ordinary
悲鳴	<i>himei</i>	scream (n.)
いたって	<i>itatte</i>	exceedingly/extremely
自慢する	<i>jiman suru</i>	boast/brag
健康	<i>kenkō</i>	health
気味が悪い	<i>kimi ga warui</i>	weird/creepy
禁煙を始める	<i>kin'en o hajimeru</i>	quit/give up smoking
勤務する	<i>kinmu suru</i>	serve/be on duty/work
恋人	<i>koibito</i>	sweetheart
まじる	<i>majiru</i>	mix/mingle with
似る	<i>niru</i>	resemble/look like
おばさん	<i>obasan</i>	aunt/auntie
ペンドント	<i>pendanto</i>	pendant
ロクな	<i>roku-na</i>	(no) decent/(no) good
将来	<i>shōrai</i>	the future
そっくり	<i>sokkuri</i>	just alike/exact image of
捨てる	<i>suteru</i>	throw away
提案	<i>teian</i>	suggestion/proposal
突飛	<i>toppi</i>	wild/fantastic/outrageous
痩せる	<i>yaseru</i>	become thin/skinny

From Fancy Dance, p. 68

甘やかす	<i>amayakasu</i>	pamper/overindulge/spoil
安心する	<i>anshin suru</i>	relax
出迎え	<i>demukae</i>	reception/greeting
どん底	<i>donzoko</i>	depths/rock bottom
不動	<i>fudō</i>	stationary
深い	<i>fukai</i>	deep
風景	<i>fukei</i>	scenery
不利な	<i>furi-na</i>	unfavorable/disadvantageous
震える	<i>furuueru</i>	tremble/shiver
極楽	<i>gokuraku</i>	paradise/bliss
弾く	<i>hiku</i>	play (a musical instrument)
放り出す	<i>hōridasu</i>	throw out
決別する	<i>ketsubetsu suru</i>	part/separate (v.)
口ごたえ	<i>kuchigotae</i>	retort/backtalk
苦しむ	<i>kurushimu</i>	suffer/be in agony
黙もくと	<i>mokumoku to</i>	silently/mutely
空しい	<i>munashii</i>	empty/pointless/vain
なめる	<i>nameru</i>	make light of/take for a fool
憎い	<i>nikui</i>	hateful
落ち込み	<i>ochikomi</i>	depression
新まい	<i>shinmai</i>	beginner/greenhorn
深山	<i>shinzan</i>	deep/remote mountain(s)
修行	<i>shugyō</i>	training
試す	<i>tamesu</i>	test/try out
楽しみ	<i>tanoshimi</i>	enjoyment
立っている	<i>tatte-iru</i>	is/are standing
とっておく	<i>totte oku</i>	set aside/save
ツボミ	<i>tsubomi</i>	(flower) bud
使い捨て	<i>tsukai-sute</i>	disposable
ウォークマン	<i>Uōkuman</i>	Walkman
裏日本	<i>Ura-Nihon</i>	Japan Sea side of Japan
余計な	<i>yokei-na</i>	extra/unnecessary
許す	<i>yurusu</i>	permit/allow

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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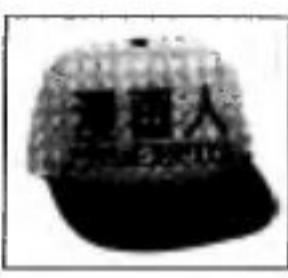
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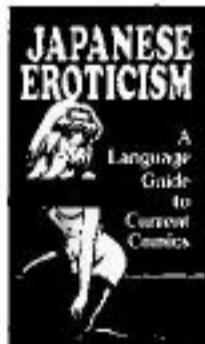
Since 1940 Jack Seward has been involved with Japan as a student, resident, teacher and author of 43 books. Unmoved by threats of legal action, he has finally agreed to lay bare the truth about his sexual misadventures and other offbeat experiences. This book is sure to be controversial, but if you like Jack Seward, you'll love the book. Available only through *Mangajin*. 140 pages, softcover. **Adult content!** \$13.95, subscriber price \$12.95



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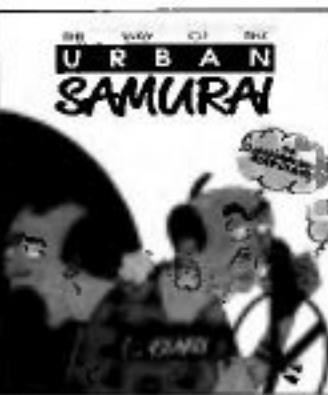


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A remarkably thoughtful book about the ever-changing relationship between Japan and the US. Drawing on history, cultural commentary, and opinion on both sides of the Pacific, it portrays two nations in conflict yet increasingly connected. Is Japan a friend, a rival, a role model, or a mirror? What does Japan *really* mean to America? Reviewed in *Mangajin* #32. 200 pages, softcover. **\$10.95, subscriber price \$8.95**

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by Kasumi



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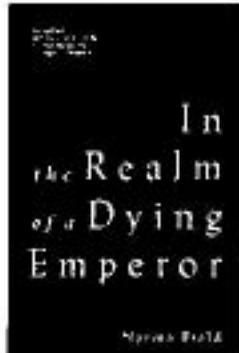
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by Norma Field

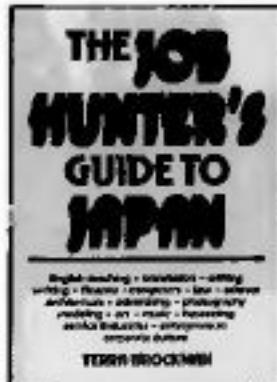
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sample n., v. プラスチック サンプル 本(本)を取る; (質)た
#1, Statistics サンプル.

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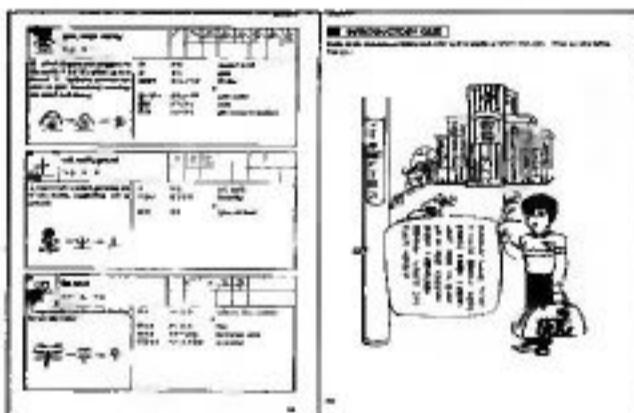


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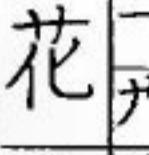
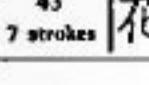
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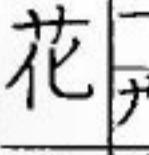
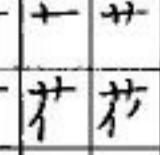
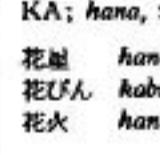
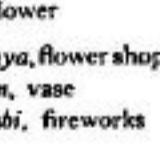
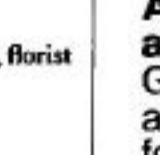
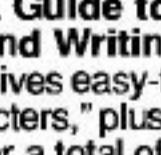
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	358	GAKU, music; RAKU, pleasure; <i>tano(shimu)</i> , enjoy; <i>tano(shii)</i> , fun, enjoyable, pleasant
	75 2324	音楽 <i>ongaku</i> music 文楽 <i>bunraku</i> Japanese puppet theater 楽天家 <i>rakutenka</i> optimist 安楽死 <i>anrakushi</i> euthanasia
	347	
	111 141, 165 105, 85	
	43 7 strokes	

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		花屋 <i>hanaya</i> , flower shop, florist
		花瓶 <i>habin</i> , vase
		花火 <i>hanabi</i> , fireworks
		

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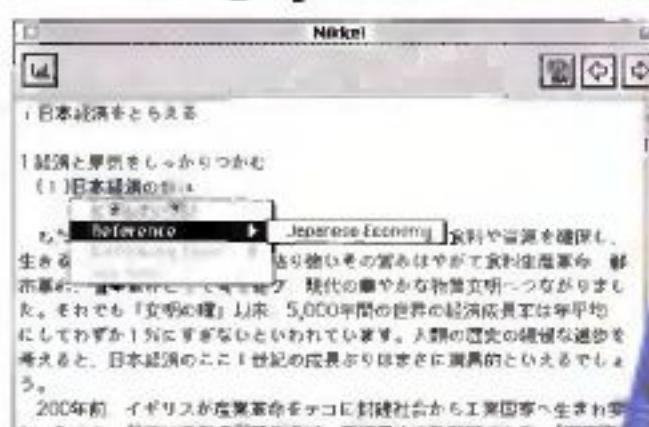


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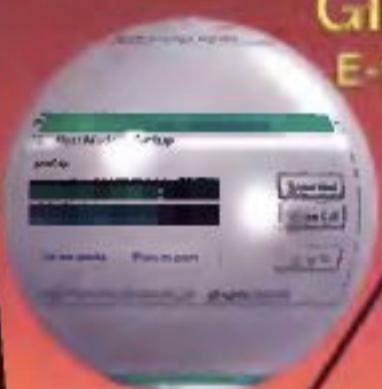


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